TWENTY-EIGHT PAGES

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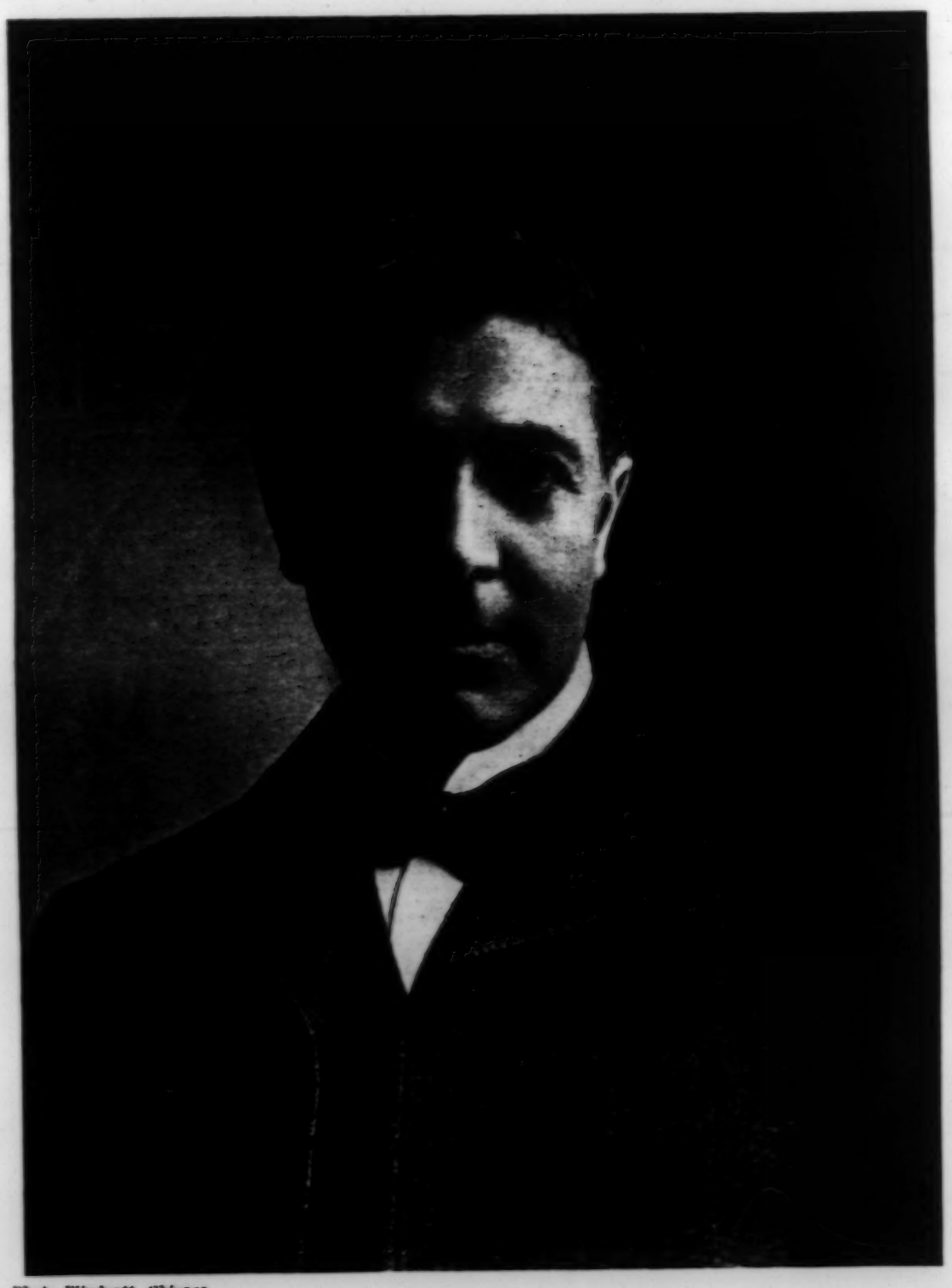

Photo Windeatt, Chicago.

OTIS SKINNER.

THE MATINEE GIRL

Should critics be pummeled for the expression of their views?

That is the burning question of ethics for the district between Twenty-third street and Forty-fifth street, following Broadway, and known variously as The Rialto and the Great White Way—the forum where matters pertaining to the drama are discussed and finally settled in the form of a "consensus of opinion."

The strikingly—no pun intended!—personal question as to whether the husband of an actress was justified in knocking down and beating a newspaper critic who had pepperily reviewed the actress' new play, is a vexed one that refuses to settle.

Of course, both gentlemen who figured in the picturesque encounter in the Hoffman House cafe have their friends, and friends are too human to take a purely impersonal view of a case of fisticuffs.

Olympe, which one of the frivolous attaches of the pen told the Matinee Girl should be pronounced "O, Lump!" because it is so heavy, failed to please. If the writer's opinion had been asked in any of the news shops next morning she would have said boldly of this Pierre Deroucelle play: "Inadequate! Artificial! Unconvincing! Sumptuously mounted! Absurdly un-French!" And if the news shops had insisted upon an opinion of Miss Bingham as Olympe, she would have described her in the first two acts as, like the play, "inadequate;" in the third as "satisfying," and in the fourth as "excellent." And I don't believe, although the actress' husband is described as a man of much spirit, that for this he would have sought out the Matinee Girl, were she male or female, and decorated her face with his fists.

Leaving the actress, her irate spouse and the battered critic out of the question, what is the line between dramatic criticism and personal abuse? And if it be observed, how shall metropolitan critics achieve a reputation for a smart style?

Managers, especially husband managers, are liable to burst forth and settle the question literally out of hand.

A well-known playwright settled it to his own deep satisfaction, and the infinite dissatisfaction of a suburban critic, who had written about him in a manner construed to be offensive.

A certain manager drew the line at a critic's dragging in an allusion to the possible engagement of his star and leading man. The star had found the allusion offensive, and she told the manager so with tears. No real man can bear to see a woman cry. And the manager did some hand painting at his own initiative.

So it seems to resolve itself into a personal question, after all. What would be offensive to one might be welcome to another. Myrtle, a singing and dancing character in The Other Girl, was delighted to read in the morning papers that she had been arrested as a thief the night before. "It's a great 'ad,'" she said; but she threatened to sue the paper for locating her at a rival house. "Dramatic art" is a big blanket that covers odd bedfellows.

The Matinee Girl has a friend who has been on the stage for four years. She's a nice girl, and last year it befell that she became engaged to a nicer chap down South. He's a little old-fashioned, and the more charming for that. When she left for "the road" this fall the Matinee Girl was forced to be present when the man from Dixie said farewell to his sweetheart.

I knew better than to be an overgrown, collossal, overtopping third in such a scene, but circumstances had me in their gyves. I had to stay, and although I turned my back and stared hard out of the window, I heard his parting words:

"Always be a gentleman, deah, a little gentleman."

No wonder that when she had promised he turned a sunny face to me. Of course, he felt secure. Who that is always "a gentleman, deah, a little gentleman," ever wanders far into uncertain bypaths of conduct?

Personally I know—or did until he did the thing, now I forget to speak to him—a dramatic writer who forgot to be "a little gentleman," probably because he had never been one. He craved an interview with an artiste and she graciously granted it.

"Come to tea," she wrote him. He went. He drank the tea. Then he returned to his lodgings and wrote a sarcastic two columns about the tete-a-tete tea and conjured up the shades of one or two admirers of hers he thought he remembered. The artiste had had an unhappy love affair or two. What woman hasn't, unless she married at fourteen? But this dramatic writer had been her guest. He had accepted her hospitality and her tea, and he hadn't the decent instincts of the Bedouin who will not harm one with whom he had tasted salt.

Where were they, those missing lovers ascribed to the artist? Their absence tortured the writer. He went into a frenzy over it and incidentally he wrote himself down a—well, not a "little gentleman."

The Matinee Girl isn't sure about the limits of so-called "criticism." Personally, she has always believed that cognizance of a player's increasing waist measure, or the truth or falseness of her teeth, and such extraneous matters, are outside the realm of pure dramatic analysis, and that no matter how many reputations for "smartness" must be made, the borderland of execrable taste, or no taste at all, should never be crossed. The statement that Mrs. A— has grown more "hippy," or Miss B— has a new set of store teeth, never seemed to her uproariously funny, nor likely to send a writer's reputation to alt. Still, the critic's newspaper "bosses" seem to like it, and the question is left as the Matinee Girl found it—open.

"I thank God every day of my life——"

Do you? What for?" The interrupted one looked with watery, colorless, red-rimmed eyes at the questioner. He was anæmic. His hair curled in thin baby riglets about his pretty little face. He weighed a scant hundred pounds. He had weak, womanish hands. I am sorry I called them womanish. They were so cruel. I know that that curled, exquisitely groomed little person has crushed more than one great woman's heart in his weak, little fingers. He is extremely blonde, and extremely blonde men are always cruel.

Anyway, he was an actor man, and he spoke to a big, black-eyed, red-lipped, splendid creature, who was the leading woman of a company in which he was miles away from the leading man.

"That I am not a woman."

The big, fine creature didn't answer as she should have done. She said, "Yes, dear," or something as brilliant. You see, she loved him, and all women are more or less in a state of mental eclipse when they are in love.

There rolled on my tongue, and dangerously near my lips: "You despicable thing! You are ever so much less than a woman." But I liked this woman who loved him, and most women are tender to each other in their periods of aberration.

A woman has her compensations, and she isn't to be despised, but, after all, it is hard to be a woman. Don't you remember that big-hearted Olive Schreiner cried out, in bitter rebellion: "It is very terrible to be a woman!" I read that when I was traveling with a leading woman. I showed it to her, and she sighed. The car wheels rumbled the refrain, and all of that gray afternoon and intermittently since, we have heard it—monotonous, insistent, hopeless: "It is very terrible to be a woman."

But never mind! We can't be men, and most of us wouldn't be Dr. Mary Walker. Her clothes are so unbecoming.

What I really set out to say, a long way back, was what a correspondent suggested: "Why shouldn't there be women play readers?"

I don't know why there should not. Certainly women make up three-fourths of the audience at plays, except so-called musical comedies, and always excepting Raffles. How the men love that play! Every man or boy I know has been, or is going this minute, or is going again to see Raffles.

The Virginian is not distinctively a man's play, although the men like it. Men go to see it for the fighting, and women go for the droll baby "mix-up," and to see that handsome Dustin Farnum make love.

But women do make up three-fourths of the audiences, and most of the remaining fourth are reluctant husbands. Not more than one man out of ten likes the theatre. But get them there and note which plays they enjoy. Plays that make them think or laugh, or both, every time. Women care most for plays that make them feel or weep, or both. It is a psychological difference in the sexes, as marked as the physiological.

Women would be good play readers, because they not only know what they like in the dramatic feast, but they know as well what the men, who represent their interest in the sex masculine, enjoy; and women play readers, being as unselfish as women are in everything else, would see that their wants were supplied.

Justin McCarthy, you know, apostrophized Cecelia, then Cissy, Loftus when he saw her first—slim, white-robed, vestal-like, amidst clouds of tobacco smoke in a London music hall. He called her some beautiful names in verses he wrote, and talked of an angel descending to earth amidst stale ale fumes and bad tobacco. Then he married her and she divorced him—a way women have that doesn't seem quite fair.

If Willie Jefferson had the verse-making gift, which he hasn't, he would probably address some such ode to his bride, Christie McDonald, who is prima donna at the Casino in The English Daisy.

Christie McDonald is so refined that she would seem to belong only in home-and-mother plays.

Her boyish husband is Joseph Jefferson's spoiled son. He has his own way of getting around the veteran "Rip." For instance, he cabled his father, "Want money." Remembering that he had sent his son a large check a fortnight before, Mr. Jefferson cabled protestingly, "What for?" Back came another cable, "For Willie." He got the money.

Willie says reflected glory has always been, will always be, his lot.

"Before I was married," he says, "I was known as 'Joe Jefferson's son.' Now I am known as 'Christie McDonald's husband.'"

"Hello, you!" is the fashionable form of salutation since the delightsome The Secret of Polichinelle made its dainty Gallic bow and caught Manhattan. And, thanks to that same charming "Secret," you need no longer blush and simper and lack explanatory terms when you are about to tell a somewhat highly seasoned story. Just say, as does Mme. Langeac—Alice Chandler—"This is a little *sans chemise*," and tell it.

Glad Candida is going to stay in town, but sorry she has moved to that house of horrors, the late Mrs. Osborn's Playhouse, now the Vaudeville.

There have been more of dead ventures laid out in that little gold and cerise morgue than in any theatre in town. It holds the record for failures.

Pray the god of artistic endeavors that Candida will not give up the ghost there, for Candida, as a production, is wholly admirable and deserves to die of nothing less timely than old age. A better balanced little company has never been gotten together in this city. In his beginning as an actor, Manager Arnold Daly has revealed several important things. One is that, contrary to most of his profession, he spells Production with a capital, and "my part" lower case.

Some one told him that, although his acting was beyond criticism, he had not the personality for the part.

"Briefly and brutally you are too fat, Arnold, and your face too much like a Winter apple."

"D——n me!" said the boy, thoughtfully. "If I can fine a chap that is lean and lantern-jawed enough, and can play the part, I'll give it to him. It's the production I care about."

They do say—and right here I will say that the Matinee Girl is too busy and too much a woman to verify all she hears—that the rubicund and sterling Arnold's chief ambition is to properly interpret Bernard Shaw. He speaks his name in the same bated-breath way Nat Goodwin says "Shakespeare." And they say that there's a picture of the big blonde-bearded, cynically-smiling Irishman—No, Aunt Jane, I know Shakespeare was not Irish. I'm describing Shaw. Anyway, if it's dubious, they'll fix it up at the office—in his—Arnold Daly's, I mean, Aunt Jane—room, and that Mr. Daly says his "Now I lay me's" to it every morning, perhaps it's afternoon—anyway, whenever he does go to bed. But I don't believe it.

Bernard Shaw has never visited America. "I'd like to," he once drawled in my hearing, "but my friends tell me it wouldn't be safe; that I showed a too intimate knowledge of the American character in The Devil's Disciple. This same Candida Charles Wyndham told him was twenty years ahead of the times."

A manager friend who is doing penance for his sins at one-night stands, sleeping in railway stations or in coaches and dining standing at eating station short lunch counters, sends me this touching tale from To To! It is in epistolary form. The manager received the letter along with eating station pie and other hard things in the penance:

To To, Starke Co., Ind.

Dear Sur: when your troop was in our town of Knox ["Hard knocks!" sighed the manager] I wanted to see you but you had gone to your hotel and I could not see you one of your troop was kind enough to give me your adess and so. I have written to you asking if you could give me a place with a troop. I have had a little experience at home in our school but I know I have Dramatic Talent and I am sure I could take any part in any play.

I am willing to take a small part and work for small wages untill I could raise and I know I could raise if I put my hole heart and time in my work. I am 27 years old and am coming to the city in the near future any lssistance you render me will be most gratefully lxcepted as my friends are all down on the stage.

Julie Marlowe gets a bushel of these letters a day and weeps over 'em.

The Matinee Girl has a harder heart. I would sentence the sweet violet from To To to a month's hard washing.

THE MATINEE GIRL.

AMERICAN ACADEMY MATINEE.

The senior students of the American Academy of Dramatic Arts made bold to present, at the Empire Theatre, last Thursday afternoon, David Belasco and Henry C. de Mille's notable play, The Wife. The enterprise was a perilous one for the students because of the sustained effort demanded, and more particularly because of the memories that linger in the minds of most theatregoers of the splendid original cast of the play when it was produced at the Lyceum Theatre. The young players were therefore at a disadvantage, and it must be said at once that, considering the circumstances, they acquitted themselves with honor. The performance was dignified, earnest and sincere, and such faults as were apparent were the faults of youth and inexperience, not the result of a lack of serious endeavor.

Ernest Richard, as John Rutherford, gave a careful, well balanced characterization, erring only in being over-severe at times in his demeanor. Jane Gordon, as Helen, displayed a thorough understanding of the emotional phases of the rôle, and her performance was at all times in the right key. She exaggerated her evidences of grief, but throughout she was womanly and very sincere. George Ford Sterling played the unpleasant Mathew Culver with the proper touch of flippancy and impudence. Tom D. Evans, as Robert Gray, was a bit over tragic, but nevertheless impressive. Henry Greenwall, as Silas Truman, gave a creditable impersonation, but in his bearing and by-play he did not indicate the age of the character sufficiently. John W. Dugan, had he been a bit more mellow, would have been a wholly admirable Major Putnam. George W. Haley was an excellent Mr. Randolph in make-up, voice and manner.

Elizabeth Flournoy, as Lucille Ferrant again evidenced superior talents for the stage, disclosing rather more individuality than is usual among dramatic students. Her impersonation was clear cut, distinct and natural. Richard C. Taber as Jack Dexter, and Adelaide Bagby as Kitty Ives, played that impertinent pair of lovers in sprightly, youthful and, therefore, agreeable fashion. Elizabeth Brock was an exceedingly handsome Mrs. Ives, and she acted gracefully and naturally. Olive Temple was an acceptable Mrs. Amory, and Marion Lorne was a pretty Agnes. The stage management of Charles Jehlinger was excellent throughout, and the setting and costuming were adequate.

FIRE AT THE PEOPLE'S THEATRE.

A fire started in the People's Theatre, during a rehearsal, last Tuesday, at 201 Bowery, and spread to Nos. 203 and 205. Thousands of dollars' damage was done by the flames, smoke and axes of the firemen. There were three alarms. The fire started in the stage loft, it is assumed, by an overturned stove. Inspector Schmittberger said that the damage to the theatre would not exceed $500.

ASSAULT ON A CRITIC.

Lloyd Bingham assaulted Acton Davies, last Tuesday night, between acts of The Secret of Polichinelle, in the *café* of the Hoffmann House. Mr. Davies was bruised and bitten by Bingham for writing in the *Evening Sun* what he thought of Miss Bingham's acting and play, Olympe, running at the Knickerbocker Theatre.

THE BROOKLYN ACADEMY.

The Brooklyn Academy of Music site is to be sold. An offer of $610,000 may be accepted before this is read. The shareholders feel certain that a new theatre will be built on the old grounds.

REFLECTIONS

Margaret Fay Lyle played the adventuress in For Her Children's Sake at the Francais Theatre, Montreal, the other night, during the illness of Ada Ansley, and made a good impression.

M'nna Gale-Haynes will head the cast in The Triumph of Love, by Martha Morton, at the Criterion, Wednesday afternoon, Feb. 3. She will be supported by Arthur Byron, Macklyn Arbuckle, Robert Peyton Gibbs, Frank Burbeck, George Honey, Stanley Hawkins, Drina De Wolfe, Carlotta Nillson, Grace Heyer, and May Davenport Seymour. The receipts will go to the Actors' Fund. This will be Mrs. Gale Haynes' first stage appearance in many years.

Berenice Belknap has been playing the Countess Inez De Oro, with Gordon and Bennett's A Royal Slave (Eastern) for the past twenty weeks.

Harry Dull, manager of the Eastern Weary Willie Walker company, writes that a party of actors from Pittsburgh are pirating Weary Willie Walker.

Grace MacMaster has been engaged to play Toby in Human Slaves.

Monte Thompson, of Moulton, Thompson and Moulton, proprietors of the Clara Turner and Bennett-Moulton companies, was in New York recently, arranging plans for next season.

T. Dwight Pepple has subleased the Grand Opera House, Toledo, and taken the business-management of the Tolson Stock company.

Leonard Rowe is playing Bassanio in Joseph Cusack's Merchant of Venice company. Arthur Harrison is in his tenth week with the same company, playing Lorenzo.

Harry T. Lee, of the Mittenthal forces, is spending a few weeks at Mount Clemens, Mich., for his health.

After a separation of seven years, Edward Harrigan, Mart Hanley and H. A. D'Arcy are together again. The company is playing Old Lavender in Pennsylvania towns, and report excellent business.

Sumner Gard has been engaged for one of the principal comedy parts in support of Virginia Harned.

Marion Russell had a narrow escape from death on Jan. 12 when the fastening of her fire grate broke and the burning coals fell upon her dress; but she extinguished the flames with her sofa cushions.

William O. Irving, of Richmond, Me., writes to correct the statement of Percy D. Tabler, in THE MIRROR of two weeks ago, of the death of E. C. Stiles, in a railroad accident, at Columbus, Kan. The man killed was Frank Hayden. Mr. Stiles is with the Ali Baba company.

Graham Zepp, formerly with the Leonard Scarlett Stock company, has been engaged by Joseph Cusack for his Merchant of Venice company.

Charles H. Calcutt, a popular Philadelphia stock comedian, has been engaged as business manager by Louis Hallett.

Franklin Ritchie has been engaged to support Rose Coghlan in The Greatest Thing in the World, for the rest of the season.

Robert B. Monroe has signed contracts with George W. Monroe for a term of years to star him in a new play every season. Preliminary to the original date set for the beginning of this contract, Mr. Monroe will open in February in a revival of Aunt Bridget.

Conroy and Mack will open with The Rising Generation, in Philadelphia, Easter Monday, for a short Spring tour.

Hugo Toll, of Davenport, Ia., who recently joined the Peggy from Paris company, has been promoted to music director of that production.

Charles H. Smith, of the *Daily Messenger*, Iowa Falls, Ia., will manage the Midland Theatre at Fort Dodge, of the Bell-Bear circuit.

Eleanor Robson may present Merely Mary Ann in London next season, supported by an English company.

Ada Rehan may play Lady Macbeth before the end of her New York engagement, it is announced.

Ethel Matthews, the Mrs. Vidal of Raffles at the Princess Theatre, sailed for England last week to visit her mother, who is ill in London. Beverly Sitgraves is playing her part.

Fred C. Whitney has engaged Joseph Miron as leading basso in the Schumann-Heink Opera Company for next season; Eddie Foy and John Slavin, for Piff, Paff, Pouf, and Henry Kelly, to play the king in The Isle of Spice.

C. S. Primrose, owner and manager of the Si Haskins company, closed a contract for the position of general agent of the Gentry show, making his eighth season with this attraction.

Jay Mansfield took the part of Col. Bonham in Arizona with great success at the Illinois Theatre, Rock Island, Ill., Jan. 10, owing to the sudden illness of Thomas A. Howel.

Mr. Rowland, manager of Over Niagara Falls, says that the company were stormbound in New Haven, Conn., on Jan. 2, for twenty-nine hours, not being able to either leave on train or go back to the hotel, and as a result they arrived in Atlanta too late to play night of Jan. 4.

Bessie Stewart, late of Daly's A Country Girl company, has joined Ward and Vokes.

Mr. Harry Keefer, leading man, has rejoined the Wilbur Mack company after a period of sickness. The company will play a stock engagement at New Albany, Ind., starting Jan. 25, to remain indefinitely.

N. A. Wilkinson writes that the New Grand Opera House, at Mt. Sterling, Ky., was burned to the ground and totally destroyed Jan. 1. The fire started in the large storerooms under the opera house. The house cost $25,000 and was insured for only $13,500. This same house burned March 29, just nine months ago. Whether the owners will rebuild or not, there will be a new theatre at Mt. Sterling by Sept. 1, with Manager Wilkinson in charge.

Hallett Thompson, the well-known actor, will open a gymnasium at 117 West Twenty-third Street, on Jan. 25. Since retiring from the stage two seasons ago Mr. Thompson has been connected with Wood's Gymnasium.

Gracie Emmett sailed for Europe, Jan. 13 for a two years' stay in England. She opens there in Sept.

Wagner and Reis, managers of the Olean Opera House, at Olean, N. Y., have closed that playhouse until necessary protection against fire can be made.

Wadsworth Harris, of the Warde-James company, gave a dramatic recital in Denver on Jan. 16, under the auspices of Robert E. Bell's Broadway Dramatic School.

Virginia Drew Trescott has been very ill, from the bursting of an abscess in the brain, for the past two weeks at Des Moines, Iowa. She is now in New York, where hopes are entertained of her recovery.

Sam Straus, business-manager of The When Women Love company, who was ill in Indianapolis, has recovered.

Sadie Miner, wife of Eugene Canfield, of The Auctioneer company, was operated upon in Atlanta, Ga., last Thursday.

There was a special performance of The Earl of Pawtucket in Providence, R. I., last Wednesday night, in honor of the citizens of that town. The Mayor and many high officials, with a great audience, attended.

Meyer R. Bimberg is about to build a theatre in the Westchester Avenue section of the Bronx. He is now part owner of a theatre in East Eighty-sixth Street.

IN OTHER CITIES.

INDIANAPOLIS.

Before the largest and most brilliant audiences of the season Mrs. Leslie Carter played her Indianapolis engagement in Du Barry at English's 14-16, and, with a number of her tremendous bursts of emotionalism, succeeded in holding the big assemblies spellbound. The supporting co. is of very high and even excellence. Charles A. Stevenson, always an actor of the first rank, gives a finished portrayal of King Louis XV. He looks the character, and he acts it well nigh perfectly. Another good piece of work is done by Campbell Gollin, as Jean Du Barry, and Charles A. Millward is seen to advantage as Cosse, although not entirely convincing in his love making. Herbert Millward, as the Duc De Brissac; that veteran actor, C. P. Flockton, as the Lord Chancellor; H. R. Roberts, as the Duc De Richelieu, and Beresford Webb, as the Papal Nuncio, give very intelligent renditions of their respective roles, and Claude Gillingwater is admirable in the small part of Denys. The production is one that cannot be forgotten. David Belasco has made every stage setting—and there are seven complete settings during the five acts of the drama—a splendid masterpiece of stagecraft. The setting of the final scene of the last act is particularly ingenious, showing as it does the intersections of three streets in Paris, bordered by the picturesque three and four story houses of the time of Louis XVI, their windows crowded with men, women and children, whose faces are marked with a morbid curiosity as the trumbril bearing the poor, frivolous, luxury-loving Jeanette Vaubenniere passes by in the dawn of the wintry morning, carrying the now despised Du Barry—once the plaything of royalty—on her last earthly journey. This is Mrs. Carter's first visit to Indianapolis in three years.

The Four Cohans came to English's 18, 19. Designed for no other purpose than to entertain in a light and breezy fashion, Running for Office, with the four Cohans doing most of the running, is a huge success. This does not mean that all four of the Cohans (They are Irish, mind you, despite the name) play the parts of office seekers, for only one of 'em—Jerry—enacts the politician, but it alludes to the fact that in this whirlwind musical farce everybody on the stage does considerable running about, and the Cohan family more than does its share. The audience which assembled at English's for the opening performance of the engagement didn't care particularly whether the Cohans and their merry associates were running for office or "rushing the growler." In fact, that last phrase would make just as good a title as the former, and almost as appropriate. As a play young Mr. Cohan's effort (for George M. Cohan wrote Running for Office while grinding out a score or more of popular songs) is not a work of genius, but it certainly serves as a good vehicle for the big co. of comedians and singers. The piece is simply an elaboration of one of Mr. Cohan's successful vaudeville sketches. The second act, in fact, is played almost exactly as it was when the Cohans formed the star feature of the Behman road show. The acting of the farce is "gingery" from beginning to end. George M. Cohan, as usual, carries off the honors. He is a comedian with methods that are entirely original with him, a comic dancer in a class all by himself, and while not the possessor of a melodious voice, he knows how to score his points tellingly in his several good topical songs. His humorous ditty "If I Were Only Mister Morgan," and his latest comic piece, "Always Leave Them Smiling When You Say Good-by," are unusually clever songs, and he renders them in inimitable style. His sister, Josephine, dainty and winsome, gives a delightful performance, and is always sure of a hearty welcome in her graceful dances. Jerry Cohan plays the part of a Prohibition candidate for Mayor in a manner that is laughable, and Mrs. Helen Cohan's portrayal of his bride is very attractive indeed. Miss Stella Stevens is charming in her role of a feminine hypnotist, and sings in a pleasing contralto voice. All three of the women principals in the cast wear beautiful gowns, and the chorus girls are also most becomingly arrayed. James H. Manning is an Irish comedian who can be funny without resorting to boisterous methods, and his work as the rival candidate for Mayor is amusing—what there is of it. Irish comedy parts are so often overdone that it is a pleasure to witness Mr. Manning's portraiture and to listen to his perfect brogue. The village constable of John Keefe is a comical characterization, and M. J. Sullivan's acting of the role of a one-night-stand showman is well done. Joe Smith Warba, as a college boy, and William Keough, as a popular hotel keeper, are good funmakers, and all of the other people in the co. contribute to the general mirth of the occasion. Judging by the continuous laughter, prolonged applause and many curtain calls, Running for Office was immensely enjoyed by the good-sized audiences.

The Park was packed from the first row in the orchestra to the last row in the gallery 14-16, when the melodrama, The Man Who Dared, began its second engagement of this season, and its fifth engagement in all, at that house. The play itself is a great favorite with the Park Clientele, and added to this fact the appearance of Blanche Cartwright, an Indianapolis girl, with the co., served to draw very large audiences. Miss Cartwright is playing an ingenue role, and she gives a performance that is praiseworthy. She acts as gracefully and as naturally as a sensational melodrama will permit, and does quite as well as any other member of the cast. The Man Who Dared has been seen at the Park so often that to comment at length on the play would be to tell a stale story. It is probably one of the most preposterous plays ever seen on any stage in any part of the world at any time, but in the hands of Howard Hall and an unusually good co. it becomes a "thriller" that attracts big crowds everywhere on the popular-priced circuits. Mr. Hall still plays the part of the French soldier, statuesque and stagey; Ethel Fuller continues to portray the adventuress, handsomely gowned but extremely vulgar, and the other parts are enacted by the same players last seen here, with the exception of the role of the villain, which is now interpreted by Arthur E. Claire.

There are few better plays than Shore Acres, and even when presented by a modest co. at popular prices this well written, beautiful stage story by the late James A. Herne is well worth seeing. It is given a meritorious production this season by a co. of players that is quite equal to the demands made, and the opening of the half week's engagement at the Park drew two large audiences 18-20. Park crowds, as a rule, care only for lurid melodrama or hilarious musical farce, with a strong preference for the former, and a play of the quality of Shore Acres is not always appreciated at that amusement house. But the Herne drama is one that would be a success in any theatre. In the present instance much credit is due to the managers, for they have kept the piece up to its old standard of excellence as a production and have secured some very capable players to enact the leading roles. Of course, the greatest share of the work falls upon the shoulders of James T. Galloway, who plays the part of Nathaniel Berry, the part made famous by Mr. Herne. Mr. Galloway plays the role most satisfactorily. His appearance, his voice and his mannerisms are all faithful productions, and it is indeed hard not to imagine that James A. Herne himself is not playing the part when you see Galloway as "Uncle Nat" Berry. It is a matter of interest to note that Mr. Galloway first appeared in the role in this city at the Grand Opera House. Mr. Herne upon that occasion was taken with a sudden illness, and Galloway, who had been his understudy all season, thus found his first opportunity to play the leading part in the play. He gave such perfect imitation of the other actor that few people in the audience knew that a change in the cast had been made. The other players in the cast are equal to the requirements of their respective roles. Atkins Lawrence makes a good Martin Berry, although the stern Martin does not look natural with a mustache. Mr. Lawrence should part with that mustache for art's sake. James A. Herne would never have tolerated it. Elwyn Stevens, as Joel Gates; William H. Burton, as Josiah Blake, and Burt Flansburg, as Sam Warren, the young doctor, do creditable work, and Challis Winter makes a very sweet and interesting Helen Berry. May McCabe, a young Indianapolis woman, plays the part of Martin's wife in an excellent manner, and her little daughter, Bernice, gives a very intelligent interpretation of the character of Mandy Gates. The other children in the cast—Jimmie Galloway, a son of the leading actor, and Olive McVine are also splendid juvenile players. All of the minor parts are in good hands. GEORGE S. APPLEGATE.

KANSAS CITY.

Lulu Glaser in that daintiest of comic operas, Dolly Varden, packed the Willis Wood to the limit 18-20 with one matinee. This was Miss Glaser's first appearance in Kansas City since her debut as a star, but her three seasons of success in Dolly Varden had not been overlooked by her Kansas City admirers, who well remember her clever work of former years with Francis Wilson. The opera is easily the big hit, in a musical way, seen here this season. It was staged and costumed with infinite care, and the presenting co. was of exceptional ability. Miss Glaser, in the title-role, thoroughly captivated her audiences. Her thousand charming little mannerisms, spontaneous laugh and pretty features formed an irresistible combination. Of the supporting co. John Dunsmuir, remembered here formerly as a member of The Bostonians proved the best. His fine bass voice was heard to excellent advantage in several numbers. "The Song of the Sword" winning numerous encores. Harry Girard made much of the role of Captain Belleville, Harold Blake appeared to advantage as Captain Harcourt, and W. H. Fitz-Gerald was quite amusing as Lord Gayspark. Eunice Drake proved herself to be possessed of a good voice, and made Letitia Fairfax a very charming creature.

The chorus was not of large numbers, but were good looking and sang well. John Drew in The Second in Command 21-23. Mrs. Leslie Carter in Du Barry 25-30.

Nat M. Wills, in A Son of Rest, was the offering of the Grand 17-23, playing to big business. The production was hardly up to some of the same class seen here this season, and the co., with one or two exceptions, was not above average. There were many musical numbers, but none were particularly catchy, and several sounded very much like some we have heard before. The staging and costuming were quite pretty, and the chorus sang well. Mr. Wills, in his hobo make-up, proved more than amusing, winning much laughter and applause. Will Archie, last seen here with Weber and Fields, scored a most emphatic hit, being repeatedly encored. George E. Murphy, E. C. Albertson, Thomas J. Grady, Susanne Rosenora, Allene Colin, and Mona Wynne played principal roles. At the Old Cross Roads 24-30. Harry Beresford in The Professor's Love Story 31-Feb. 6.

Why Women Sin proved a good drawing card at the Gillies 17-23, and the large audiences were more than pleased with both play and players. The play is a melodrama of decided merit, with some clever comedy interspersed, and was presented by a most capable co. Pearl Seward essayed the leading role, that of Dorothy Pemberton, and carried it to a satisfactory end. Able support was given by Frank Holland, Richard Allen, Paul Burns, George Betts, Ambrose Rod, Florence Ashbrooke, Carrie Eckert, and little Minerva Wilmer. The production was appropriately staged. The King of Detectives 24-30.

At the Auditorium 17-23 The Smart Set, a co. of colored performers, held the boards and played to good business. There were a number of very clever people in the co., and the production was well staged and costumed. Billy McLain and Tom McIntosh were the chief male performers, their comedy work winning many hearty laughs. Madame Cordelia, Marion Emerson, and Hattie Hopkins did the heavier parts for the opposite sex, and proved themselves very capable entertainers. Others of the co. were also very proficient. At Valley Forge 24-30.

A Night on Broadway was the Century attraction 17-23, opening to a big house Sunday, and playing to good business throughout the week. Harry Morris, the clever German comedian, headed a good co., and the entertainment offered was above the average. The usual olio was omitted in this production, the only specialty being a long toe and high skate dance by Tom Almond, which won much applause. Principals in the burlesque were Alice Porter, Nellie Fenton, Thomas J. Dempsey, Margaret Baxter, William Barlow, Andrew O'Neill, Alice Wren, and Ed Brennan. The High Rollers 24-30.

The Century and Orpheum theatres were inspected by the city authorities this week, and a few minor changes will be made in each to conform with the laws. No standing room is now permitted to be sold at any of the theatres, and a nice little margin will be knocked off the receipts of this week at least, for the implement dealers' convention now being held here is making big business at all places of amusement. The dome of the Grand is undergoing a wrecking process, and will be eliminated from the building forever. It was regarded as a source of danger on account of being likely to catch flying sparks from a probable nearby fire.

Two members of The Smart Set co. will furnish a novel turn at the Auditorium by being married on the stage before the audience the evening of 21. The leading roles will be taken by Lloyd Henson and Julia James.

The third concert of the Symphony Orchestra will be held at the Auditorium Theatre the afternoon of 22. Albert Barroff will be the soloist.

D. KEEDY CAMPBELL.

DETROIT.

Captain Barrington was produced for the first time here at the Avenue Theatre 11-16 by Charles Richman and co. Military dramas, with their dash and noise, always possess a charm to theatregoers of all classes, and the present one is as good a specimen as has been exhibited in recent years. Victor Mapes can take credit to himself for building a highly interesting play, full of life and activity, and one that truly deserves a successful reign. Mr. Richman, in the dual role of the twin brothers, not an easy task, handles it as only a finished artist can. The totally different characters of Captain Barrington and Lieutenant Fielding were brought out with telling effect. George W. Wilson as Caspar Moulton is an unique character, which he essayed with much credit to himself and delight to his audience. Lynn Pratt as Schmidt, servant to Moulton, was very satisfying, taking the place of George Osbourne, Jr., whose untimely death is recorded elsewhere in this column. Joseph Kilgour as General Washington bears a strong resemblance to that famous man, and was fairly successful in vesting the character with the required dignity. William Redmund handled with his usual skill Sergeant Bulty. J. H. Bradbury played Joe Moulton; John Simonson, Colonel Buckner.

Suzanne Sheldon easily carried off the honors among the ladies, and as Ruth Langdon was very pleasing. She shows great capabilities in the strong scenes, and was altogether praiseworthy. Helen MacGregor was very able as Irene Mitlin, a by no means easy character to portray. Eugenie Hayden as Jennie the miller's daughter, made much of the material she had to work with. Mrs. Charles C. Craig was a delightful study as Mandy, the negro servant. The remaining members were one and all good. In stage equipment it leaves nothing to be desired. J. K. Hackett in The Crown Prince will follow.

Charles Grapewin in The Awakening of Mr. Pipp is attracting large audiences to the Lyceum Theatre 10-16. This popular comedian has long been a favorite on the vaudeville stage, and now that he comes at the head of a pretentious musical farce, built around his former successful little sketch, he is receiving generous support. The piece is plentifully supplied with songs, both solo and concert, lively dancing and vaudeville trimmings, which makes it good entertainment. Mr. Grapewin is responsible for the greater part of the merry doings, and as the inebriated Mr. Pipp gave an artistic performance. Several members of the co. did excellent character work, notably May Anderson as the Pipps' cook, Sallie Stembler as Dropsy, A. W. Maddox as Mugsy, Anna Chance as Mrs. Pipp, M. L. Herbert and Annie L. Travis assisted to make it the success it is. Joseph Murphy will follow here.

George Osbourne, Jr., of the Charles Richman co., playing Captain Barrington at the Avenue Theatre, died suddenly at the Hotel Ste. Claire in this city 11 from uraemic poisoning. Mr. Osbourne arrived here 10 with his co. apparently in the best of health, but during the day complained of illness, and despite the efforts of several physicians passed away the next morning. Eugenie Hayden, playing Jane Barton, in the same co., to whom the young man was shortly to be married, was with him when he died, and though prostrated by the shock, bravely took her part in the Monday performance at the theatre. Mr. Osbourne created the role of Schmidt in Captain Barrington, and is spoken of by his associates as a young man of great promise, and much regret was expressed at his untimely demise.

Ada Rehan and Otis Skinner are playing to light business at Detroit Opera House 11-16. The Taming of the Shrew was the bill 11, with Mr. Skinner as Petruchio, a most artistic piece of acting. Ada Rehan as Katherine, Ben T. Ringgold as Gremio, George Clarke as Sly, Edwin Varrey as Baptista, Walter Hale as Lucentio, Russell Crauford as Grumio, Charles B. Welles as Tranio, Mabel Howard as Bianca. The Merchant of Venice and The School for Scandal are also to be given during the week. Viola Allen in Twelfth Night next here. A. FRANCIS.

An engagement of considerable importance here is that of J. K. Hackett at the Avenue Theatre in The Crown Prince week 18-23. If it were not for the policy of the Avenue's management once every season to devote a few weeks to bookings of independent stars, Detroiters would be debarred the pleasure of seeing these shining lights in the non-trust theatrical world. Mr. Hackett's career has been a most successful one, and as Robert, Crown Prince of Mernatia, he adds another to the list. The character of this fictitious personage is one that suits him well, his work in every way is satisfactory; whether as the gay Romeo, the bold highwayman or the ardent lover, he is equally at home and handles all with skill. This fanciful tale of George H. Broadhurst is bright, full of interest, exhilarating in action, and with startling climaxes and situations. It also serves to give Mr. Hackett's admirers what they have long been clamoring for—his return to the field of romantic drama. The present specimen is a good one. Joseph Brennan is a finished actor, and as the Minister of War was greatly to be commended. Albert Perry's idea of General Morland was excellent in every way, and Brigham Royce at once established himself in favor by his conception of Captain Selbourne. James Seely, as the friend of the prince, also did well. Charlotte Walker, as Cecilia, Queen of Rhodoland, was entitled to much praise. It is a part that requires a wide display of the emotions, and she fills each requirement with much satisfaction to the auditors. Margaret Robinson, as Countess of Braithwaite; Minnie Monk, as the Duchess of Wolverton, and Katheryn Keyes, her daughter, were all excellent. E. L. Duane, Carl Ahrendt, Morgan Coman, F. H. Lancaster, Frederick Nichols, and Dorothy Hammock were also entitled to mention. With the closing of the above engagement the Avenue Theatre once more returns to straight vaudeville.

Joseph Murphy is the welcome guest at the Lyceum Theatre week 17-23. No one who comes here during a season receives a more cordial reception, and certainly no one more richly deserves the popularity he enjoys. Shaun Rhue and Kerry Gow have long been household words, and no one will gainsay but what they are as popular to-day as they were a score of years ago. They are both comedies of sterling worth. It is noticeable that Mr. Murphy has a following of his own, for he draws a class of people who are rarely at other times seen within the walls of a playhouse. Hoity-Toity next looking a this house.

Shadows of a Great City, under the management of C. B. Jefferson, is having a protracted revival at the Whitney Theatre 17-23. This well built story of certain phases of New York life is a decided favorite at this house, and, judging from the scenes it received the opening night, it will not be some for complaint that its popularity is on the wane. Amelie Ward Tiffany is largely responsible for the exceeding prosperous state of affairs, and a more clever piece of character work than her Biddie Bonan is rarely seen. Russell Bassett, whose talents are well known, is Abe Nathan, and E. L. Tilton as the villain, meets all the requirements. The other members of the cast are capable. For Her Children's Sake will follow.

Viola Allen as Viola in Twelfth Night at Detroit Opera House 29, 30 and 31. Mary Cahill in Nancy Brown 32, 33 and 34, bills of same week following.

A. FRANCIS.

ST. PAUL.

The Isle of Spice, a musical comedy presented by F. C. and B. C. Whitney's large and notable co., entertained fairly good audiences at the Metropolitan Opera House 14-16. The production, as staged attractively. The scenes representing the palace and the throne garden were quite picturesque and impressive. The electric light effects were ingenious. The piece contains a number of catchy tunes, and there is a large chorus of comely girls, graceful in movement, handsomely costumed and possessing tuneful voices. The duet, "You and I," finely rendered by William M. Armstrong, as Lieutenant Ketchall, and Florence Hayward, as Teresa, was a pleasing number and evoked most hearty encores. "The Gentleman," sung by Toby Leons, as Mackinaw, assisted by ten of the clever, petite chorus girls, made a big hit. Bert Haverly, as King Bum Poko, made the most of the part. Ben F. Grinnell was decidedly good as Kasham, the court treasurer. Peggy Roadt sang with pleasing spirit to Leslie Leigh, with full chorus, and scored a hit. Mrs. Bloodgood played the role of Asheba, the ex-empress, cheerily. Michael B. Rourke, as Tarla, James Francis, as Collins, Sallie Lomas, and others in the cast were satisfactory. The large and well trained chorus deserves especial mention.

A large and appreciative audience gathered at the Metropolitan Sunday afternoon, 17, and thoroughly enjoyed an entertaining and varied musical programme offered by the "Kilties" Gordon Highlanders, under the leadership of William F. Robinson, also the Clan Johnstone Troupe in bagpiping and dancing. The audience was captivated by the excellent work of the band, enthusiastic in the extreme, and every number was encored. The Kilties' vocal chair of sixteen voices sang a number of selections with fine effect, also J. Coates Lockhart's excellent tenor was a delight in the Scotch songs, "Flow Gently, Sweet Afton" and "Robin Adair." Conductor William F. Robinson has a striking and manly presence, and wields the baton gracefully.

James A. Herne's pastoral comedy-drama, Sag Harbor, was presented for the first time on the local stage by a competent co. at the Metropolitan 17-20. On the opening night a large audience evidenced its appreciation of the efforts of the players in hearty and liberal applause throughout the performance. Fred J. Herne's William Turner was an admirable characterization. Robert Kelly, as Ben Turner, offered a convincing and manly impersonation that won for him merited recognition. Charles C. Brandt's excellent impersonation of Captain Dan Marble was entertaining. He handled the part with skill and marked ability. Samuel Colt was distinctly good in the part of Freeman Whitmarsh. J. C. King did creditable work as Frank Turner. Adeline Mann created a very favorable impression by a faithful and pleasing portrayal of Martha Reese. She evidenced genuine art in her impersonation of the character. Amy Hamlin, as Jane Cauldwell, contributed a clever portrayal. Leah Simms was a decidedly good natured Mrs. John Russell. Jane Brett and others in the cast played their respective roles capably. The play was well staged, and the performance gave general satisfaction. The Bostonians 21-23. Under Two Flags 24-27. The Sultan of Sulu 28-30.

The Carl Hagenbeck Trained Animal Show opened a week's engagement at the Grand Opera House 17-23, giving two performances daily. At the opening performance the theatre was filled by an audience which greatly enjoyed an interesting entertainment and witnessed the marvelous mastery of man over the brute. The training exhibited in the performance of this collection of wild animals is simply marvelous, and beyond anything of the kind ever seen in this city. The show will draw large patronage during the week. The Fatal Wedding 24-30. Foxy Grandpa, Joseph Hart and Carrie De Mar, Orpheum Show, are billed to follow.

The Dana Concert given at Mozart Hall Sunday afternoon, 17, was enjoyed by a large and appreciative audience of music lovers that completely filled the hall. GEORGE H. COLGRAVE.

PROVIDENCE.

The Providence Opera House did a splendid week's business 18-23 with The Earl of Pawtucket as the attraction. The play had been heard of long before, but until this week many in Providence did not know what a delightful comedy it was. The stage settings were handsome, and Lawrence D'Orsay's delineation of Lord Cardington was as fine a bit of character work as has been seen here in many a day. Jane Peyton and a fine co. gave excellent support. 'Way Down East 25-30.

The Queen of the White Slaves did a large week at the Imperial 18-23. This piece is one of the most thrilling of the season, and we have had some "thrillers." Torture in its worst form is shown, and in the five acts and sixteen scenes there are climaxes enough for half a dozen melodramas. Among the principal scenes are the Chamber of Death and the underground den of the Terrible Nine. If the Imperial had not been securely built there would have been "something doing" on the opening night, as the house went wild with enthusiasm. The presenting co., which was an unusually large one, included Theodore Friebus as Bert Hall, the hero, Aileen May as the Queen, J. E. Miltern as Ralph Grimestone, Rose Graham as Mustang Mattie, and George Raymond as Smoky Pot. Paul Revere 25-30.

The Empire had After Midnight as the attraction 18-23, and a good business was done. The play did not offer many novelties, but the excitement was there. Emily Dodd as Margaret Livingston and John Webster as James Livingston headed a co. of average ability. His Last Dollar 25-30.

A melodrama called A Human Slave filled the week 18-23 at the Park Theatre. The leading players were Olive Martin and W. H. Dehlman. Business fair. His Sister's Shame 25-30.

The Rogers Brothers in London will be at the Providence Opera House for one week beginning Feb. 1.

The second and last Boston Symphony Orchestra concert of the season will take place at Infantry Hall Feb. 2. On this occasion the soloist will be Signor Campanari, of the Metropolitan Opera co.

Joe Welch will shortly appear at the Empire in The Peddler.

Soldiers of Fortune and Rose Melville in Sis Hopkins are among coming attractions at the Imperial.

The second concert by the Arion Club will take place Feb. 8, when Gounod's Romeo and Juliet will be given in concert form. Anita Rio will have the part of Juliet, and Ellison Van Hoose will be the Romeo.

John Craig has been engaged as leading man of the Albee Stock co. for the coming Spring and Summer season.

The evening of 20 at the Providence Opera House was known as "Pawtucket Night," and on this occasion a large delegation came over from our neighboring city of Pawtucket to witness the performance of The Earl of Pawtucket. Every seat in the house was filled, and in the boxes were Mayor Higgins, of Pawtucket, members of the Board of Aldermen, and several prominent Providence officials. The feature of the evening was the presentation of a silver loving cup to Lawrence D'Orsay. The presentation was made after the second act, when Mr. D'Orsay stepped before the curtain in response to continued applause, and made a very witty little speech. At the conclusion of his remarks Mayor Higgins arose in his box near the stage, and presented the loving cup on behalf of citizens of Pawtucket. The cup is about a foot in height, with three handles, suitably inscribed with the City Seal of Pawtucket, and these words: "To The Earl of Pawtucket from Citizens of Pawtucket, Rhode Island, January 20, 1904." At the conclusion of the performance Mr. D'Orsay, assisted by his leading woman, Jane Peyton, received a number of the visitors on the stage and the cup was christened. HOWARD C. RIPLEY.

MINNEAPOLIS.

Marie Cahill in Nancy Brown was the offering at the Metropolitan the latter half of week ending 16, playing to capacity. Miss Cahill won a permanent place in public favor and could have extended her visit with the same box-office results. The supporting co. was excellent, and it is hard to say where the most praise should be bestowed. Perhaps the best all round work, aside from that of the star, was that of George Rehan, who as Count Fromage de Brie gave a very clever characterization. W. H. Tredenick, an old favorite here, fulfilled the expectations of his many friends. Julius Steger was as energetic and as vocally pleasing as ever. Roy Atwell gave a good portrayal of a very difficult role. Clara Palmer was happily cast as Muriel. Harry Brown, Donah Benrimo, and Helen Sherwood also did good work. The chorus, though small, was well drilled. The costumes and scenic effects [illegible] of we have had here.

The Camille [illegible] a large and [illegible] at the [illegible]

The Bostonians [illegible] engagement at the Metropolitan [illegible] week with Robin Hood [illegible] a large and appreciative audience [illegible] and Mr. Donald are [illegible] be necessary [illegible] B. Featherington [illegible] inimitable way [illegible] here is entitled [illegible] Allan a Dale [illegible] a very pretty stage [illegible] very pleasing [illegible] Annabel also appeared [illegible] Dorothy and Laura [illegible] Serenade was [illegible] 21-23. The Sultan of Sulu 24 [illegible] with Jane Kennark [illegible]

George Sidney [illegible] a large [illegible] delighted large audiences at the [illegible] week 17, presenting the operetta of Lost Jerry. The piece has been thoroughly [illegible] pedated and with changes made in the [illegible] Mr. Sidney was as funny as ever and was ably assisted by Fred Wyckoff, Charles F. Stone, Will J. Hagen, Carrie Weber, Maude Campbell and a large well drilled chorus. Dan H. Mullen was the one serious note in the cast and his [illegible] and discordant that he could not be [illegible] Hagen's book, a Trained Animals 24-30.

Jim the Penman was the bill at the Lyceum week 17, being admirably presented by the People's [illegible] Dick Ferris was temporarily out of the cast owing to illness, his place being taken by Charles Tutton, who was very acceptable in the role of Captain Redwood. W. H. Murdock played the part of James Ralston as if it had been written for him. Ben Johnson displayed his usual cleverness as Baron Hartfield. Louis Percival was well handled by A. Byron Beasley. Grace Hayward gave her usual finished performance as Nina Ralston. Burt McGann, Charles C. Burnham, Mabel Cecil, and Frances Murdock appeared to advantage. Thelma week 24.

The Bostonians are rehearsing a new opera, The Queen of Laughter, which will have its first production week 24 in Duluth, Minn.

It is rumored that Minneapolis is to have another theatre, the Gilbertson co. being given credit for the future move. The agent who was negotiating the deal died this week, which may cause the plans to fail through.

CHARLES M. LANE.

LOUISVILLE.

Lyra Scobell filled a three-nights' engagement at Macauley's 18-20 in The Vinegar Buyer. The star is a popular favorite with Louisville theatregoers, and his play serves the purpose of giving him an opportunity to display his peculiar abilities as a comedian. His supporting co. is a good one. The Four Cohans will finish the week in their musical comedy, Running for Office. Richard Carle in The Tenderfoot 25-27. Raymond Hitchcock comes next.

The Avenue reopened 17 to an overflowing house with The Sign of the Cross and business continued good throughout the week. During the brief period the house was closed all of the requirements of the Board of Public Safety were made by the management and the Avenue may now be considered one of the safest playhouses in the country. Why Women Sin will open 24.

The New Masonic had a very prosperous week commencing 18, with Herrmann the Great, who, aided by the Laskeys, military musicians, offers an excellent and diversified programme. More Than Queen comes 24.

Thomas Preston Brooke and his famous Chicago band drew excellent houses at the Auditorium week 18, notwithstanding the extremely inclement weather. The rag time numbers on the programme were favorably received. Underlined at the Auditorium are the farewell appearance of Patti March 4; Maude McCarthy, the Irish violin virtuoso, April 4; New York Philharmonic Orchestra, with soloists giving selections from Parsifal, under direction of Walter Damrosch, 27, and Sousa and his band 28.

Manager James B. Camp is quietly perfecting his arrangements for a season of Summer opera on an extensive scale at the Auditorium during the coming Summer.

It is announced that Edith Terry, of this city, who was a conspicuous success for a brief while as Marian Parker, under K. E. Rice's management, is to marry Lieutenant Redmand, of the navy, and retire from professional life.

Kalman Holstein, violinist, will be heard at a recital to be given 21 at Baldwin's. Flora Marguerite Bertelle, of Louisville, will assist as soloist.

Rumors were rife during the week that E. D. Stair, representing Stair and Havlin, was negotiating with the Jones Brothers, owners of the old Masonic, which recently burned, looking to the placing of another theatre in this city when the new building is erected on the old site. This rumor, however, has been most positively denied, and it is not now believed that a theatre will form part of the new building.

The Kneisel Quartette will be heard in a chamber concert at the Woman's Club 21.

Annie Oakley, the famous rifle shot, long associated with Buffalo Bill's and other wild west shows, has sued a Louisville paper for libel, because of publication of a fake story sent out from another city reflecting upon her honesty and her character generally. Damages in a large amount are asked for.

The remains of James H. Cragg, the Colorado manager, and an ex-Louisvillian, were brought to this city for interment. Old timers have only pleasant memories of this man, who, during life, was genial, kindly, and always had the greatest sympathy for those in distress. His taking off was untimely, and his bereaved relatives have the sincere sympathy of this entire community. CHARLES D. CLARKE.

SPRINGFIELD, MASS.

E. H. Sothern, Cecilia Loftus, and a large and able co. gave Court Square theatregoers—about all the house would hold—a treat in The Proud Prince 8. Whitewashing Julia pleased likewise 9, with Fay Davis, Guy Standing, Ida Vernon, and a fine support, including in particular Newton Lindo. His Last Dollar, which was given 11, was apparently not an attractive proposition to contemplate, but it deserved a larger house, for David Higgins and Baldwin Cooke have made a play of merit, clever in situation and bright in line, and Mr. Higgins, Georgia Waldron, and the rest present it skillfully. Joshua Whitcomb, the Uncle Josh of a quarter of a century ago, was brought back 16, with Archie Boyd, the best double Denman Thompson has ever had, as the frank, kind old farmer. Annie Thompson and Walter Gale, of The Old Homestead forces, were in the cast; also Little Lillian Sinnott, whose Simplicity Johnson in Lovers' Lane is pleasantly remembered. The historic success was excellently given. The Boston Symphony Orchestra (tenth annual visit) appeared 18 to large house. F. B. Busoni was soloist. The presentation of E. H. Sothern's play, The Light That Lies in Woman's Eyes, was the treat 21, with the author's wife, Virginia Harned, as the star. It was a delightful play, with the atmosphere of Shakespeare's As You Like It transplanted to modern life. The rehearsal of a presentation of that play by amateurs in the Forest of Arden was a particularly merry conceit. Brightness in dialogue, originality in situation, and plot sufficient for a light comedy mark the play. Miss Harned was a revelation as an Irish young lady with a delicious brogue, and her comedy was irresistible. The perfect support included William Courtenay, Margaret Gordon, and Stanley Dark. Stetson's U. T. C. 23. Rogers Brothers in London 27. Richard Mansfield in Old Heidelberg 30. Mary Mannering Feb. 1. A Country Girl 2. King Jollity (local) 3-5.

The McGill-Shipman co. occupied the stage of the New Gilmore the entire week 11, presenting The Fatal Scar the first half and For Home and Honor the last three days. Lawrence McGill and Gertrude Shipman are the leads. The return of one of the popular-price favorites, Annie Blancke in A Little Outcast, was welcomed 18-20. Another of last season's successes, Her Marriage Vow, filled out the week. This discounts other plays in its railroad scene, having not one, but two trains dashing across the stage, and barely escaping collision by the hero correcting the villain-set switch. Coming are Escaped from Sing Sing 25-27; The James Boys in Missouri 28-30.

The State Building Inspector is going over the theatres here, and his visit casts a slight cloud of uncertainty on the theatrical horizon, as the changes he may demand may be so extensive in one or two of the houses as to necessitate closing. The Exhibition License Committee are withholding the new year licenses till the managers get a bill of health, or parole pending recuperation, from the inspector.

Maude George, of this city, recently with When Johnny Comes Marching Home, has joined the forces of R. Wade Davis as instructor for local participants in his musical extravaganza, which has its name changed to suit the town it is given in. Here it was The Springfieldians. EDWIN DWIGHT.

JERSEY CITY.

Florence Bindley and her co. were at the Academy of Music 18-23, to fine business in A Midnight Marriage. The play is by Hal Reid, with a good and reasonable plot and strong climaxes. The sub-way scene and the den are very good and well worked up. The scenic effects are also of the best. That Miss Bindley is a talented woman is beyond a doubt. She knows how to act, has a good voice, is an accomplished musician, and a clever dancer. Her part in this play allows her plenty of liberty, and, as Alice Alston, she is a success. Miss Bindley sings a

few songs in a catchy manner, and her famous diamond dress is an attraction in the first act. George S. Probert as the young husband was very good. George O. Morris in a double as the alderman and the husband's father was earnest. Bigelow Cooper as the villain was at his best. He was slow, meek and hypocritical enough to please all tastes. Donald Harold as the bum was fine. Emile Collins as the Bowery bartender was just tough enough, and made a hit. Nettie Bourne as the assistant villain proved herself a clever actress, especially in the last act, where she falls over a table, dead. Mrs. Neil Warner as Mrs. Van Austen was proud and dignified. M. W. Rale as the Swede played a clever character part, and never once forgot the fact that he had a dialect. Mary Burrough as the child Ruth was excellent. May Thompson as Bridget had a fine part, and proved herself an artiste by the way in which she brought out all the strong points. A Desperate Chance 25-30. Through Fire and Water Feb. 1-6.

Robert Emmet was presented at the Bijou Theatre 18-23, to excellent patronage. It is a massive production, both handsome and lavish, and a fine co. helps to tell the story of the stirring times when Irishmen laid down their lives willingly in the hope that their children might be relieved from the yoke of England. Robert Conness has succeeded Brandon Tynan as the star, and he is an accomplished actor. J. P. Sullivan as Michael Dwyer is excellent. Angelena Russell as Sara, and Etta Baker Martin as Anne are capital. The other parts are well handled by Frank H. La Rue as Lacey, James Moorfield as Colonel Brock, Eugene Wiener as Major Stirr, Nellie Robson as Kathleen, Helen Strickland as Mrs. Allen, William Elliott as the lieutenant, and Edward O'Connor as Jimmie. Harry Clay Blaney in Across the Pacific 25-30.

Three hundred members of the Knights of Columbus were guests at the Bijou Theatre 21 to see Robert Emmet.

Jersey City Lodge of Elks attended the Academy of Music 22, as a compliment to Brother Frank E. Henderson and Sister Florence Bindley, and thoroughly enjoyed the performance of A Midnight Marriage. A reception followed at the club rooms, where Miss Bindley and her co. were guests. The orchestra of the Bijou Theatre furnished the music. Supper was served. WALTER C. SMITH.

MONTREAL.

The second week of Madame Wiehe's engagement opened 18 to a much smaller house than the merits of the performance deserved. The first piece was The Tricks of Nerine, very daintily played by Mlle. Nory and M. de Ber. Then followed Gringoire, in which M. Charlier scored an artistic success as Louis XI. M. Laby did a fine piece of work as Gringoire, and Mlle. Nory made a charming Loyis. Soir de Noces, an amusing trifle, was beautifully played by Madame Wiehe and M. Prad as the newly married couple, and Mlle. Davricourt as Barbe the maid. The performance ended with a repetition of the pantomime, L'Homme aux Poupees, which scored such a success last week. During the balance of the week Madame Wiehe will present a number of new plays selected from her varied repertoire. Sir Henry Irving in repertoire 25-28.

The Sign of the Four, with Walter Edwards as Sherlock Holmes, was the bill at Proctor's 18-23. The play, built 'round Conan Doyle's celebrated story, is an interesting one, and was well staged and acted. Mr. Edwards did excellent work as the famous detective. Frank Tucker made a good Jonathan Small, and Agnes Proctor was a capital Wiggins. Leonard Hight, William Sheets, and George Willard all deserve mention. Mabel Hazlett was fair as Mary Marston, Harriet Ross was a capable adventuress, Mrs. Frank Tucker and Louise Lander were satisfactory. A Man of the World 25-30.

Deserted at the Altar is the bill at the Francais 18-23. It belongs to the usual type of wedding melodrama, with which the market is flooded. It is well staged, and is acted by a capable co. W. E. Butterfield as the artist hero, and Joseph L. Tracey as the Villain Darrow were both capable. Charles W. Young extracted a good deal of fun out of the detective, Jasper Danbe. John H. Smiley, well known here in the old Phillips Stock days, gave an interesting sketch of the old guide, Bill Dorsay, and Pierce Kingsley was a manly Dave. Ethel Milton as Nellie and Jewell Darrel as Mrs. Burgoyne both deserve mention. Nettie Tribaud played Maimie Ryley with snap and vim, and her specialities were good. Marion Proctor gave an amusing sketch of Janey. The Queen of the Highway, with Charlotte Severson in the title-role, 25-30.

The ever popular Two Orphans played to big business at the National Francais. The chief players were Paul Casseneuve as the Chevalier, Jane Bertin as Henriette, Marguerite Audiot as Louise, H. Palmiri as Pierre, and Maud Everard as the Countess.

Hamlet is the bill at the Nouvautes. Mons. P. Perny is the title-role.

W. A. Edwards, the popular manager of the Sparrow Amusement co., has been quite ill from a severe cold for the past two weeks, but is now convalescent and at the theatres once more.
W. A. TREMAYNE.

CLEVELAND.

Mrs. Fiske, after an absence of many years, appeared before a representative Cleveland audience 18 at the Colonial Theatre, in that great moral play, Mary of Magdala. Her rendition of the title-role was a finished one, showing the subtle art of this gifted actress, impressing her auditors to an unusual degree. Mrs. Fiske is surrounded by a capable co. of players. The Judas of Hobart Bosworth was a fine piece of acting, and Vaughan Glaser appeared to advantage in the heroic role of Aulus Flavius, being accorded quite a cordial greeting by his numerous admirers. The play is staged in a sumptuous manner and with careful attention to all the details, the scene in Act 4 being especially fine. Mary of Magdala was given all week with the exception of Wednesday matinee and Saturday evening, when Hedda Gabler was given. In the latter play Mrs. Fiske showed her versatility, appearing in the character of Hedda Gabler, a heartless, inquisitive woman, which she portrays with all her artistic realism. Vaughan Glaser played the part of the dissolute youth, Eilert, to perfection, and William B. Mack gave a good piece of character acting as Tesman. The rest of the cast was in good hands. Charles Richman in Captain Barrington 25-30 will be followed by James K. Hackett, who closes the short season of legitimate at the Colonial.

At the Euclid Avenue Opera House 18-23 Charles Hawtrey made his second appearance here, presenting The Man from Blankley's, and was accorded quite a generous welcome. The play is not as good as his Message from Mars, but Mr. Hawtrey has established himself in public favor and will always be a welcome visitor. The co. is made up of a clever lot of people. Three Little Maids 25-30.

Hoity Toity was the bill at the Lyceum Theatre 18-23, and pleased the clientage. Joseph Murphy 25-30.

The Cleveland Theatre presented its patrons a typical melodrama entitled Wedded and Parted 18-23, given by a good co. Barney Gilmore in Kidnapped in New York 25-30.

The Cleveland Chapter of Actors' Church Alliance held a social reception, with Mrs. Fiske as the guest of honor, at Trinity Cathedral House Thursday, 21.

While in the city Mrs. Fiske has been shown many social favors.

Frank C. Tegethoff, known to old theatregoers as the treasurer of the old Academy of Music and the first treasurer of the Euclid Avenue Opera House under John Ellsler, died at his home in this city, Friday, 15. WILLIAM CRASTON.

NEWARK.

At the Newark Theatre 18-23 Grace George in Pretty Peggy drew excellent houses. As Peg Woffington, Miss George presented an agreeable picture of humorous, gracious, loving and trusting womanhood. Robert Loraine, as Garrick, was excellent. Donald MacLaren, Lizzie Conway, Deronda Mayo, Nora Lamison, Agnes de Laine, and William T. Bowman also carried their parts well. A Chinese Honeymoon 25-30.

The Worst Woman in London was the attraction at the Empire 18-23. The co. exploiting this melodrama is to be commended for the restraint it exercises in illustrating deeds of violence, and the strenuous emotions so often on tap. Miss Fairchild, portraying the worst woman in London, is intense and forceful, and seldom resorts to the sneerful method of making her points. Nora Dunblane portrays the persecuted sweetheart in an untheatrical and sympathetic manner seldom observed in productions of this kind, and Robert D. Long's impersonation of Thornborough is very commendable. Agreeable bits of comedy are contributed by Horace Newman and Hattie Neville, and Fred W. Strong as the criminal father of the adventuress, Frank H. Fey as the ruined and vengeful Armstrong, and Ina Fenmore as a drunken drab, help to quicken interest in the performance. Through Fire and Water 25-30. Robert Emmet Feb. 1-6.

At Blaney's Theatre 18-23 Harry Clay Blaney in Across the Pacific did a rushing business. The audiences showed just as much enjoyment of the love affair, involving Joe Lanier, Bud Stanton, and Elsie Escott as principals, and implicating Sam Drysdale, Nell Hazleton, Willie Live, Madge, and others as friends or enemies, as was discovered in the production when it was more of a novelty than it is now. As Willie Live, the newspaper correspondent, always on the spot to meet emergencies in love or war, Harry Clay Blaney's humor provided the enjoyment it has heretofore. Child Slaves of New York 25-30.

At the Columbia 18-23 At Cripple Creek was the drawing card, and did capacity business. The scenes of its action are laid in and about the Colorado mining town of the same name, and the characters introduced are typical of those to be met with in such places. The play is well mounted and the acting is vigorous and inspiriting. New York Day by Day 25-30. FREDERIC T. MARSH.

SEATTLE.

Florence Roberts played a return engagement at the Seattle 3-5, appearing in Zaza, which bill she has often given here, and which seems to be the most popular of her characterizations. The house was packed for all three performances. Marie Wainwright gave Twelfth Night 6-9 to good business. The star herself was found to be excellent in the leading part, and the support rendered by her co. was adequate. Production and scenery were pleasing. Lost River 10-16. Florence Roberts (return) 17-23.

Andrew Robson, who proved popular last season when seen in Richard Carvel, returned to the Grand Opera House 3-5, appearing in this play. The star again scored in the part of Carvel, though the supporting co. seemed hardly as capable as last season; fairly good business. Foxy Grandpa, with Joseph Hart and Carrie DeMar, had fair business 8-10. The leading people were good, also the boys, Harry Pilcer and Bobby Harrington, as Chub and Bunt. The rest of the co. did not amount to much, and the piece showed flimsiness of construction, making the whole seem considerably less in value than the $1.50 scale charged. Way Down East 14-16. A Chinese Honeymoon 17-20. Patti 21.

Sandy Bottom, a popular offering of last season at the Third Avenue, had a big opening and a week of good business. The play and co. gave general satisfaction to the patrons. For Mother's Sake 10-16. Jessie Shirley co. in A Modern Magdalen 17-23.

The Foxy Grandpa co. report several narrow escapes lately. They encountered three railroad wrecks en route from San Francisco here, and had gone to Victoria, B. C., on the "Clallam," the steamer that was wrecked with loss of life amounting to about fifty, just two days before her ill-fated voyage.

It may be that many of the profession are as yet unaware that there is no more Whatcom, Wash. Whatcom and Fairhaven were recently consolidated, and are now under one municipal government, with the corporate name of Fairhaven.
RODNEY D. WHITE.

BUFFALO.

Sir Henry Irving, supported by a fairly good co., opened a four days' engagement 18, presenting The Merchant of Venice, before an S. R. O. audience in the Teck Theatre. The venerable actor has lost none of his genius; he is still the master of stagecraft, and the most versatile actor on the English-speaking stage. Mabel Hackney, a very clever actress, played Portia. Laura Burt, well and favorably known in this city, is also a member of the co. The repertoire consisted of The Bells, Waterloo, and Louis XI.

Robert Hilliard, accompanied by Maud Fealy, H. Reeves Smith, and an admirable co., scored a great success at the Star Theatre 18 in Mrs. Frances Hodgson Burnett's dramatization of an incident in her own novel, "The De Willoughby Claim," and called That Man and I. The play and part suit Mr. Hilliard to perfection, and the talented Miss Fealy is not only young and beautiful, but an exceedingly clever actress.

Three Little Lambs was presented at the Star 21. This is a very good musical comedy and delighted a good house. Next attraction, Peggy from Paris.

Arizona did a fine business week 18 at the Lyceum Theatre. The very capable co. includes Francis M. Ball, John T. Burke, Charles E. Graham, and Alma Bradley.

Theodore Kremer's For Her Children's Sake packed the Academy the entire week of 18 and proved itself to be one of the best attractions seen here this season. Beryl Hope, formerly leading lady of the Academy Stock co., is seen in the title-role, and carries off the honors of the performance.

John Alden has opened a school of dramatic art here and has secured great encouragement. At present he has quite a number of pupils.

Mabel McKinley is easily the greatest drawing card that ever played Shea's Theatre; this week being the banner week in the history of the house.
P. T. O'CONNOR.

NEW ORLEANS.

Blanche Walsh appeared at the Tulane Theatre 17-22 in Resurrection. A large and competent cast supports Miss Walsh, and this splendid dramatization of the celebrated novel made a distinct hit. Miss Walsh is afforded many opportunities for emotional work, and acquits herself admirably. The Old Homestead 24-30.

East Lynne was the offering at Fourton's Newcomb Theatre 17-23, and Alice Treat Hunt made an excellent impression as Lady Isabel. John A. Preston made a manly Carlisle, and C. J. Brickert an unscrupulous villain. The balance of the cast gave a good account of itself. A Celebrated Case 24-30.

The stock co. at the Elysium Theatre presented Michael Strogoff 17-23 to satisfactory business. Walter McCullough, in the title-role, gave a good interpretation, and Rose Mayo made a much to be pitied Nardia Fedor. In a Woman's Power 24-30.

The Baldwin-Melville Stock co. put on Davy Crockett at the Grand Opera House 17-23, with Lester Lonergan and Mabel Montgomery in the principal roles. The performance was a good one and pleased the patrons of the house considerably. Escaped from Sing Sing 24-30.

At the French Opera House the attendance is not of the best, and the performances only fair in quality. Messaline was the bill 19, and Madame Gianoli in the title-role scored a success. The efforts of the balance of the cast were far from successful.

Haverly's Minstrels appeared at the Crescent 17-23 and played to big business during the week. Several of the specialty features are clever, and the performance is worth seeing.
J. MARSHALL QUINTERO.

TOLEDO.

The Shay Opera co. sang Trovatore and Carmen at the Valentine to very slim houses 14, 15. A large and thoroughly representative audience witnessed Viola Allen's production of Twelfth Night 16. About one-half of the two good-sized houses that saw The Japanese Nightingale were disappointed, inasmuch as they expected to see a musical comedy or a comic opera. Instead they saw a melodrama pure and simple. The co. was excellent all through.

Dan Sully made his first appearance in Toledo in many years 14-16, appearing at the Lyceum in The Old Mill Stream. It is a rural drama of the most conventional type, and did not give the star much chance to demonstrate his well-known ability as a funmaker.

Fred Wright's Beauty Doctor is the kind of a show the Lyceum patrons like, and they patronized it liberally 17-22. There was plenty of music and dancing, and the co. worked nicely together.

Burt's Theatre had To Die at Dawn 14-16, and it kept the audiences on the edge of their seats with excitement half the time. The Desperate Lord Barrington 17-20 proved to be something out of the usual run of melodrama. There were many clever situations that are well worked out. The co. was unusually capable, and contained such people as Victory Bateman, Louis Russell, and the author, Oscar Dane.

The Grand has again closed its doors. For the past two weeks a free show was given, but even that inducement would not draw.

The latest announcement from the Empire management is that the house will open 24 with burlesque.
C. M. EDSON.

OMAHA.

At Boyd's Theatre the patriotic melodrama, At Valley Forge, met with a good reception from a small audience 13. The piece has been seen here before, but in spite of that fact it should have been better patronized. Henry W. Savage's Sultan of Sulu opened a half week's engagement 14 to a magnificent house that heartily enjoyed the fun, and was warm in its approbation. Frank Moulan as Kiran is more amusing than ever. The other principal parts in the hands of Cheridah Simpson and Gertrude Quinlan were capably played. John Drew 18, 19, Manager Burgess has booked Lulu Glaser 21, 22, Eight Bells 23, Lilliputians 24, 25, East Lynne 26, 27, Howard Kyle 29, A Trip to Chinatown 30, Pickings from Puck 31.

At Krug's Theatre Nat M. Wills in A Son of Rest opened a half week's engagement 14 to a house that was literally packed, and was as enthusiastic as it was large. Mr. Wills is very amusing as the tramp, and the chorus, which is large and pleasing, came in for a full share of the applause. The Minister's Daughter 17-20 opened to another large house, and made an excellent impression. The co. is adequate, and the scenic effects excellent. Manager Gorden announces Lewis Morrison 21-23, The Montana Outlaw 24-27, York State Folks 28-30.
JOHN R. RINGWALT.

COLUMBUS.

Peggy from Paris was presented by an excellent co. to capacity houses at the Southern 19, 20. Josie Sadler, as Sophie Blatz, and Arthur Deagon, in the several roles allotted to him, won the comedy honors. The scenic equipment was all that could be desired, and the costumes were handsome.

Pudd'nhead Wilson, in the hands of the Empire Stock co., was accorded heavy business 18-23. The various parts were enacted admirably, and the success achieved was wholly deserved.

The Governor's Son 14-16 and Happy Hooligan 18-20 fared well at the Hight Street.

Shore Acres was the bill at the Grand 14-16, and this ever popular offering scored as heavily as of yore.

Miss Petticoats, with Kathryn Osterman as the star, made a very favorable impression 18-20. The leading role as enacted by Miss Osterman affords general satisfaction. Frederick Power, well and favorably known here because of his association with the Olentangy Stock co. for two seasons, was successful as a jolly tar, and the remainder of the cast met requirements.
W. W. PROSSER.

PORTLAND, ORE.

Florence Roberts appeared at the Marquam Grand 11-16 in a repertory of plays, including The Frisky Mrs. Johnson, Sapho, Gioconda, and Zaza. The business was fair.

At The White Horse Tavern was a pleasing offering to the patrons of the Baker 10-16. The Moth and the Flame opens 17.

Jessie Shirley and her competent co. divided the week 10-16 with Rip Van Winkle and The Deacon's Daughter. The attendance was large throughout the week. For Mother's Sake follows 17.

Madame Patti gave a disappointing concert at the Armory 14, and did not at all please the large audience present. JOHN F. LOGAN.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, mgr.): Paige Comedy co. 11-16, in A Fight for a Fortune, The Country Boy, and A Silver Dagger, pleasing large audiences. Boston Ideal Opera co. 25-27. Payton Sisters Comedy co. 28-30.——MONTGOMERY THEATRE (Hirscher Brothers, mgrs.): Roselle Knott in When Knighthood Was in Flower 12; fair performance; large house. Jefferson De Angelis in The Toreador 15; fine performance; S. R. O. The Earl of Pawtucket 18. Alphonse and Gaston 20. Dora Thorne 21. West's Minstrels 22. Creatore's Band 23.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Roselle Knott in When Knighthood Was in Flower 13; attendance good; co. merited praise. The Toreador 14; audience somewhat disappointed. The Billionaire 16 canceled. Boston Ideal Opera co. Feb. 1, 2, 4. In the Palace of the King 3. Al. H. Wilson 5, 6. The Runaways 9. The Lily and the Prince 10. Peck's Bad Boy 11. Sadie Martinot 12. Nat C. Goodwin 13. John Drew 15. King Dodo 16. Haverly Minstrels 17, 18. The Four Cohans 19. Florodora 20.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): A Hot Old Time 6 entertained fair audience. Kersand's Minstrels 7; topheavy house. When Knighthood Was in Flower 11; splendid performance; large audience. Earl of Pawtucket 20. Rose Coghlan 21.

HUNTSVILLE.—OPERA HOUSE (Charles W. Littlejohn, mgr.): Primrose and West's Minstrels 22.——ITEM: Mr. Littlejohn, manager of circuit of opera houses in Alabama and Tennessee, has leased opera house and will make improvements.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, mgr.): Spotless Town 5; good co. and business. Gus Sun's Minstrels 11; good house and business. Old Jed Prouty 12; light business; excellent co.; deserved better house. Murray and Mack 16. The Minister's Son 21. Andrews Opera co. 23.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): David Harum 13; good performance and business. McIntyre and Heath 15 pleased good business. King Dodo 16; excellent performance; S. R. O. Cavalier 18; fair performance and business. Man to Man 21. Hoosier Girl 22. Jefferson Boys 23. Grau Opera co. 27, 28. Mr. Jolly of Joliet 29. Tollson Stock co. Feb. 1-4. Spotless Town 5. Tollson Stock co. 6. Power Behind the Throne 10. Harry Beresford 11. When Knighthood Was in Flower 12. Wizard of Oz 13. Sweet Clover 18. Weary Willie Walker 19. Tim Murphy 22. Rose Coghlan 24. Headwaiters 25. Al. H. Wilson 26.——ITEM: Fred Lorraine, formerly with Virginia Drew Trescott, joined The Cavalier co. here.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): David Harum 12; good business; pleased audience. Haverly's Minstrels 13; fair house. McIntyre and Heath 14; good house pleased. Black Patti 15, 16; good business. King Dodo 18; S. R. O.; hundreds turned away; good co. At Pike's Peak 19. Jefferson Boys in The Rivals 22. Man to Man 23. Earl of Pawtucket 27. Mr. Jolly of Joliet 28. Grau Opera co. 29.

FORT SMITH.—GRAND OPERA HOUSE (Edward S. Stahle, mgr.): King Dodo 14; S. R. O.; highly pleased audience. McIntyre and Heath 16; excellent performance; good business. Black Patti 18. Maloney's Wedding 20. Carmen 22. Grau Opera co. 25, 26. Mr. Jolly of Joliet 27. A Breezy Time 30.——ITEM: Mr. and Mrs. B. F. Driggs (Lillian Crosilind), of this city, joined King Dodo co. 16.

PINE BLUFF.—ELKS' THEATRE (Clarence Philpot, mgr.): Lady Audrey's Secret 11 failed to appear. A Night at the Play 14 canceled. Richard Golden in King Dodo 15 to immense business; co. excellent. Howard Kyle 18. The Cavalier 19. Man to Man 22. The Jeffersons in The Rivals 23. The Hoosier Girl 30.

HELENA.—GRAND OPERA HOUSE (B. R. Fitzpatrick, mgr.): Quinlan and Wall's Minstrels 8 to S. R. O.; best receipts of season. Dark 10-16. Charlotte Tittle in The Cavalier 20. The Earl of Pawtucket 26.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): The Girl With the Green Eyes 11-13; splendid attraction and co.; good houses. Happy Hooligan 14-16; exceedingly poor show and co. David Harum 18-20. The Eternal City 21-23. Warde and James 25-30.——BURBANK THEATRE (Oliver Morosco, lessee): Neill co. in A Bachelor's Romance 10-16; good business all week.——GRAND OPERA HOUSE (Clarence Drown, mgr.): The Minister's Son 10-16; fair attraction; good houses. The Headwaiters 17-23. Down by the Sea 24-27. Georgia Minstrels 28-30.——CASINO THEATRE (J. E. Waldeck, mgr.): Fiddle-Dee-Dee 10-16; second week, and everybody is going.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): A Fatal Wedding 13; poor co. and business. The Head Waiters; fair business; good co. A Girl with Green Eyes 16. Happy Hooligan 17. Pollard Lilliputian Opera co. 21-24. In Convict Stripes 27. Sun's Minstrels 30. Zebb and Zarrow 31. Warde and James in Alexander the Great Feb. 1.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee and mgr.): Mrs. Langtry in Mrs. Deering's Divorce 6; excellent co.; to capacity. The Midnight Express 9; fair co. and house.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Tim Murphy 13 to good business; good performance and balanced co. Royal Lilliputians 16 to good house; pleasing performance. At the Old Cross Roads 18; fair house, performance and co. Paul Gilmore in The Mummy and the Humming Bird 23. Clara Bloodgood in The Girl with the Green Eyes Feb. 1.

GREELEY.—OPERA HOUSE (H. F. Stephens, mgr.): A Millionaire Tramp 20. You Yonson 23. Stetson's U. T. C. 30. Orpheum Show Feb. 2. Hearts of Oak 6.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, mgr.): New South Jubilee co. 29.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, mgr.): The dramatization of Richard Harding Davis' army story, "Ranson's Folly," was received at the Hyperion by one of the most fashionable and cordial gatherings of the season 15. The play is pleasing and unpretentious. Mr. Edeson in the role of Lieutenant Ranson is quite at home; his acting is manly and sincere, and he has lost none of that impetuosity, none of that lightheartedness that has ever characterized his work. Of the other men in the play, Harry Harwood, as the tough old post trader, Cahill, is easily the leader. Sandol Milliken makes a delightful heroine, Mary Cahill. Ranson tells her that she is "sweet, dear and lovely," and his opinion was shared by the audience. Through the efforts of Harry Lacy an excellent vaudeville performance was given 16 for the "Prom. guests." The house was sold out, and every one was delighted with the performance. Yale Glee and Banjo Club Concert to S. R. O. 18. Virginia Harned in The Light That Lies in Woman's Eyes to goodly gathering 19, 20. The comedy, in three acts, contains many good lines and some novel and interesting situations, but it must be carefully gone over and pruned by a master hand before it will please the theatregoing public. The first act shows Anne Hathaway's cottage at Stratford, and the comedy starts quite briskly. A party of American tourists are visiting the spot, and Miss Porter, an exuberant American girl, runs across an old schoolmate, Lady Lorna Leicester. The two have an amusing meeting, the best incident in the play, in which two small red-haired boys were almost crushed between them. Lady Lorna is Miss Harned. The part is well taken, though one with which the stage is familiar—viz., a madcap Irish girl, with a saucy tongue and good looks. The man for her is Hector Cameron, an Arctic explorer, who is mistaken by pretty, blind Margaret Mayfield for her lover. To save her life Cameron consents to play the part of the absent lover, and Lady Lorna overhears him planning to marry the blind heiress. Of course, she thinks him a blackguard, and to save Margaret makes love to him herself. So ends Act. I. The rest of the play is devoted to the coquetting of Lorna. The second act shows the forest of Arden, when the rehearsal of As You Like It is taking place. A touch of opera bouffe is added to the hodge-podge already presented in Act Third, by showing a gypsy camp with Lorna and Hector lashed to trees. Miss Harned was a pleasing Lorna, and William Courtenay an acceptable Hector. The hit of the evening was made by Stanley Dark in the much used part of a seemingly stupid Englishman. William Faversham 23 in Lord and Lady Algy. Rogers Brothers 26. Richard Mansfield 28. Maude Adams 29, 30. Buster Brown Feb. 9. A Chinese Honeymoon 22. The Earl of Pawtucket 24. Herrmann 25.——WOOLSEY HALL: Third Symphony Concert, with Maud Powell, violinist, as the soloist, to distinguished gathering 21.——NEW GRAND OPERA HOUSE (G. B. Bunnell, mgr.: W. H. Van Buren, asst. mgr.): His Last Dollar to crowded houses 18-20. In this, David Higgins' and Georgia Waldron's newest play, both stars find congenial roles and are cleverly supported. The play is interesting and will be another money maker for these popular people, who seem to be in close touch with the popular demand. His Brother's Crime 21-23. Too Proud to Beg 25-27. Escaped from Sing Sing 28-30.
JANE MARLIN.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): Bright and popular was the programme of the Trans-Atlantic Burlesquers 14-16, both in olio and burlesque, Her Marriage Vow 18-20, while rehearsing some old themes, served them in up-to-date fashion. David Higgins succeeded in getting through his role in His Last Dollar 21 only by calling upon reserve vitality, and few of his auditors knew how ill he felt. The S. R. O. sign was out for both performances, and the cast was uniformly good. A Little Outcast 22, 23. Under Southern Skies 25. A Country Girl 26. Terry McGovern and wife in The Bowery After Dark 27. Sky Farm 28-30. Lincoln J. Carter's The Darkest Hour Feb. 1-3. Nell Burgess in The County Fair 4-6.——ITEM: Business has taken a decided change for the better with the few weeks past, and Manager Smith's foresight in reducing prices has met with approval. Commencing about Feb. 10, a long line of highest grade bookings will be reached, and as too many a week will be avoided, Bridgeport promises to have a good season, despite Autumn indications. W. P. HOPKINS.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): Al. Leech and his co. in Girls Will Be Girls returned 14 and played to good business. Archie Boyd in Joshua Whitcomb attracted a fair sized audience 15. David Higgins in His Last Dollar gave two performances 16 to large and enthusiastic audiences. Virginia Harned in The Light That Lies in Women's Eyes pleased a fair sized audience 18. William Faversham 22. Maude Adams 25.——ITEMS: Manager Jacques has gone to Florida to benefit his health.—Fred Hill, who represented Mr. Jacques at his Meriden Theatre, has accepted a responsible position with the Jacques forces in this city.—Georgia Waldron, on account of illness, was unable to appear in His Last Dollar 16.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Harcourt Comedy co. 18-23 opened to crowded house. Plays: Love and Duty, Wicked London, Gunner's Mate, Man's Enemy, New York After Dark, Younger Brothers, Bank Robbers, Reaping the Whirlwind, Sunny Tennessee, Ivan the Serf, North Carolina Folks, and Gunner's Mate. Under Southern Skies 28. Roger Brothers 29.

TORRINGTON.—UNION THEATRE (Volkman Brothers, mgrs.): His Last Dollar 15 to capacity; highly pleased; co. good. Ethel Dyffryn co. 18-23 opened to good business. Plays: The Boy from Boston, Little Barefoot, Little Tramp, The Last Witness, The Child of the Forest, and The Gypsy's Revenge.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Andrew Mack 16; large and pleased audience. Roe Stock co. 18-21; good business. Plays: The Fatal Marriage, Man to Man, The Scout's Revenge, The Indian, The Day of Judgment, and Dora Thorne.

PUTNAM.—BRADLY THEATRE (Jackson and Gorman, mgrs.): Archie Boyd in Uncle Josh Whitcomb 19; fair house. Sky Farm to a good house 20. Howard Stock co. 25-30. Plays: Outlaw Joe, Cumberland '61, 'Possum Ridge, Niobe, Shadow of the Cross, Octoroon, The Embassy Ball, and Race for Congress.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): The Village Postmaster 14 pleased large audience. Howard Stock co. 18-23 opened to large audience, but business fell off owing to cold. Sky Farm 25.

MERIDEN.—THEATRE (Jackson and Reed, leasees and mgrs.): Al. Leech and Three Rose Buds in Girls Will Be Girls 18; S. R. O. Country Girl 25. Under Southern Skies 30.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): Frankie Carpenter-Grady co. 18-23; good business. Sky Farm 26. Bennett-Moulton co. Feb. 1-6. Dare Devil Dorothy 10.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Joshua Whitcomb 18; good co.; fair house. Sky Farm 19; large audience. May Fiske co. 25-30.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): Indian Maidens 14; poor co.; small house. Side Tracked 15; poor co. and business.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): Dibble's Moving Pictures 28-30.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Bayles, mgr.): Maude Adams 15; good performance and business. The Princess Chic 16; large audience. No Wedding Bells for Her 20; good house. A Man of the World 22. Ethel Barrymore in Cousin Kate 23. Richard Mansfield 25. Francis Wilson 27.——LYCEUM THEATRE (Daniel Humphries, mgr.): The Darkest Hour 14-16; fair houses. The County Fair 18-20; good business. The Game Keeper 21-23. Why Girls Leave Home 25-27.

FLORIDA.

JACKSONVILLE.—BURBRIDGE'S NEW THEATRE (J. D. Burbridge, mgr.): A Friend of the Family 11, 12; interesting performance; to good houses. Rose Coghlan in The Greatest Thing in the World 13; splendid production; to fair business. The Earl of Pawtucket 14; good co.; light house. Alphonse and Gaston 15 to good business. Creatore 17, 18; large and appreciative audiences. The Gay Mr. Goldstein 22.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Perucchi-Beldini co. 11-16; good business. Plays: A Southern Rose, A Noble Serf, The Old Judge, Jesse James, A Midnight Marriage, Mr. Humpty Dumpty Doodle, A Sleeping City, William H. Crane in The Spenders 19. West's Minstrels 21. Rose Coghlan in The Greatest Thing in the World 22.

TAMPA.—TAMPA BAY CASINO (J. T. Scott, mgr.): Rose Coghlan in The Greatest Thing in the World 14; large and appreciative audience. Perucchi and co. 18-23.

GEORGIA.

ATLANTA.—GRAND OPERA HOUSE (H. I. and J. L. De Give, mgrs.): Rose Coghlan in The Greatest Thing in the World 18; very good performance to good business. Alphonse and Gaston 19; fair performance and house. Denman Thompson 20, 21; very pleasing to good returns. William H. Crane in The Spenders 22, 23. Al. Wilson 25, 26. West's Minstrels

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27, 28. Jefferson De Angelis 29, 30.——BIJOU (Jake Wells, mgr.): Wells-Dunne-Harlan co. in A Milk White Flag 18-23; very good performances to splendid houses. Howard Hall in The Man Who Dared 25-30.

MACON.—ACADEMY OF MUSIC (Henry Horne, mgr.): Creatore's Band 12 pleased good house. Dora Thorne 13; co. and business only fair. The Earl of Pawtucket 15; good business and performance. Alphonse and Gaston 16 pleased fair house. A Friend of the Family 20. Jefferson De Angelis 28. West's Minstrels 29. Al. H. Wilson 30. Florodora Feb. 12. Lily and the Prince 20.

ROME. — NEVIN'S OPERA HOUSE (James B. Nevin, mgr.): Edsall-Winthrope Comedy co. 11-16; fair performances to medium houses. Plays: Brother Against Brother, On the Rio Grande, Village by the Sea, Dens of New York, Country Kid, Power of Man, and Signal of Liberty.——ITEM: N. C. Hoyt, advance agent for this co., is a native of this place and spent several days at his home here.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): National Stock co. in A Mortgaged Slave 11-15 to large and well pleased audience. Earl of Pawtucket 16; large audience; excellent performance. Vaudeville (local) 19; S. R. O.; performance fine. Creatore's Band 22. Paige Comedy co. 25-30. Deestric Skule (local) Feb. 2.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.): Rose Coghlan 12; excellent production to fair house. Earl of Pawtucket 13; small audience. Alphonse and Gaston 14; topheavy house. Dora Thorne 15 to poor business. Creatore 16; fair house. Knowles (hypnotists) 18-23; fair business. Gay Mr. Goldstein 20.

ALBANY.—SALE-DANS OPERA HOUSE (A. C. and S. E. Gortatowsky, mgrs.): A Friend of the Family 14; large house. Boston Ideal Opera House 19. Creatore's Band 21. Gay Mr. Goldstein 26. In the Palace of the King Feb. 10.

AMERICUS.—GLOVER'S OPERA HOUSE (Jones and Dudly, mgrs.): Helen May Butler Military Band 12 to large and delighted audience. A Friend of the Family 15 to more than pleased and crowded business. Dora Thorne 23. The National Stock co. 21-23.

THOMASVILLE.—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): Swiss Bell Ringers 18; very good co.; fair business. Creatore's Band 20; excellent performance to very large audience. Romeo and Juliet 26. Sadie Martinot Feb. 1.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and mgr.): A Texas Steer 16; good performance; to large house. A Friend of the Family 18; excellent performance; to capacity. West's Minstrels 24.

GRIFFIN.—OLYMPIC THEATRE (E. E. Walcott, mgr.): A Friend of the Family 16; small but highly delighted audience. A Friend of the Family (return) 19. Gay Mr. Goldstein 28.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.): Dora Thorne 9 pleased fair houses. Alphonse and Gaston 12 disappointed large audience. Jefferson De Angelis 22. Al. Wilson 27.

CORDELE.—OPERA HOUSE (J. H. Shipp, mgr.): Dark 4-10. Helen May Butler's Band 12. Paige Comedy co. 18-23.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Hello, Bill 11; good house; best farce-comedy of season. Maloney's Wedding 15; topheavy house. Alberta Gallatin in Ghosts 22. Ten Nights in a Bar Room 23. 'Way Down East 25, 26. For Mother's Sake 30. Paul Gilmore Feb. 3.——RAYMOND OPERA HOUSE (M. H. McMinn, mgr.): A Nutmeg Match 10-16; fair business. A Southern Rose 18-23.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, mgr.): Human Hearts 16.——ITEM: Owing to a combination of circumstances, the chief factors being the Iroquois Theatre fire and the variation of railroad time cards, nearly all the good attractions for the coming season have been canceled here.

POCATELLO.—AUDITORIUM (Colonel Hanaford, mgr.): Redmond co. 4-10; large business; good co. Hello, Bill 12; good house; good co. Alberta Gallatin in Ghosts 21.

ILLINOIS.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): Anne Sutherland in More Than Queen 14; fine presentation to fair house. When Reuben Comes to Town 16; as good as ever; tip top attendance, matinee and night. Barlow's Minstrels 17; big house well pleased. Ben Hur 18-20; stupendous production; every seat sold for three nights and one matinee. Hearts of Oak 23. A Run on the Bank 24. William Owen 25. Charles B. Hanford in Richard III 26. Sweet Clover 27. Miss Prescott 29. Arizona 30. Just Struck Town 31. Wizard of Oz Feb. 3. Under Two Flags 5. Quincy Adams Sawyer 6.——ITEM: After the performance of More Than Queen 14 the costumes were attached by W. H. Henderson, former manager of the co., on a claim of $195. The co. could only raise $38 that night, but the next morning, with a lawyer's assistance, gave an indemnifying bond to cover the claim and proceeded on their way to Canton.

AURORA.—OPERA HOUSE (J. H. Plain, mgr.; H. E. Grampp, asst. mgr.): Holden Comedy co. 4-6; fine business; best of satisfaction. Plays: Nobody's Claim, Over the Sea, Barrel of Money, and Isle of Spice. Himmelein's Stock co. 11-16; best repertoire co. this season; fair business. Plays: Knobs of Tennessee, In the Heart of the Storm, A Daughter of the South, Northern Lights, Back Among the Old Folks, East Lynne, and Great Devereaux Case. Wizard of Oz 18 delighted capacity; receipts, $900. Barlow Minstrels 21. The Minister's Daughters 23. Howard Kyle 27. Charles B. Hanford in The Taming of the Shrew 29. Under Two Flags Feb. 2. Foxy Grandpa 3. Arizona 4. Joseph Murphy 13.——COLISEUM: Indoor Circus opened 18-23 with a strong bill to fair business.

GALESBURG.—AUDITORIUM (F. E. Berquist, lessee): Zazell-Vernon-Powell co. 8, 9 drew two good houses; excellent performances. Two Merry Tramps 14. Eagle Home Minstrels 15, 16; good business. Santiago (local) 19; well attended. Mahara's Minstrels 20; good advance sale. The Minister's Daughters 22. The Smart Set 27. Arizona 29. The Wizard of Oz Feb. 2. Jane Kennark in Under Two Flags 4. Rudolph and Adolph 6. Quinlan and Wall's Minstrels 8. The Silver Slipper 10. Mrs. Fiske 15. Her Fatal Sin 16. Barney Gilmore in Kidnapped in New York 17.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Brookes' Band 12; well received by large audience. The Jeffersons in The Rivals 16; full house; well pleased. The Two Sisters 17; full house; co. weak. Arizona 18. Across the Desert 23. The Prince of Pilsen 25. Grace Coghlan 26. Nat Wills 27. Sweet Clover 30. The Silver Slipper 31. Mason and Mason Feb. 1. A Trip to Chinatown 6. A Run on the Bank 7. Isabel Irving in The Crisis 13. John Griffith 22. 81 Plunkard 26. Too proud to Beg 27. When Knighthood Was in Flower 29.

CAIRO.—OPERA HOUSE (D. L. Williamson, mgr.): Jefferson Boys in The Rivals 20. Quincy Adams Sawyer 21. The Cavalier 23. Grace Hayward co. 25-30. The Lily and the Prince Feb. 1. The Blackthorn 2. Two Merry Tramps 6. The Minister's Son 13. When Knighthood Was in Flower 16. Little Homestead 20.——ITEM: Opera house is undergoing a number of improvements, including a new asbestos curtain of the finest grade, making the house thoroughly fireproof.

SPRINGFIELD. — CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): The Rivals 13; capable co.; small house. Viola Allen in Twelfth Night 14; fine co.; good house. The Burgomaster 16, 17; good business. Arizona 19. Y. M. C. A. 20. Ben Hur 21-23. The Irish Pawnbrokers 24. Sweet Clover 25. The Cavalier 26. James B. Hanford 28. The Lighthouse by the Sea 30. Barlow's Minstrels 31. John Drew Feb. 1. High Rollers 2.

ROCKFORD.—GRAND OPERA HOUSE (George R. Peck, mgr.): Anna Sutherland in More Than Queen 11; fair house; well received. Eight Bells 12; fair house. John Drew in The Second in Command 14 house. John Drew in The Second in Command 14 pleased large house. Marie Cahill 19. John Griffith 21. The Pit 22. Adelaide Thurston 23. The Silver Slipper 25. A Devil's Lane 26. James K. Hackett 27. Howard Kyle 28. Charles B. Hanaford 30.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): Shore Acres 11 pleased a good house. Powell-Zazell-Vernon co. 12; fair house. The Jeffersons in The Rivals 14 to large audience. Barlow's Minstrels 15 to light house. When Louis XI Was King 19. Hearts of Oak 20. Arizona 22. The Yankee Consul 25. Her Marriage Vow 26. The Lighthouse by the Sea 29.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): Why Women Sin 12 to big house, and pleased. Alphonse and Gaston 13; fair house; best of satisfaction. Porter J. White 15; fair business. The Hottest Coon in Dixie 20. Sweet Clover 21. William Owen 22. Two Merry Tramps 27. Quincy Adams Sawyer 29. Legally Dead Feb. 4. Caught in the Web 5.

MURPHYSBORO.—LUCIER OPERA HOUSE (H. O. Osburn, mgr.): Guy Stock co. 11-16. Plays: My Jim, Wicked London, Smugglers, Rip Van Winkle, Brand of Cain, and Three Musketeers; good co.; business fair. Quincy Adams Sawyer 22. Man to Man 28. At Pike's Peak Feb. 3. Hoeffler Shows 8-13 canceled.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt and Co., lessees): The Billionairess 13; performance poor; attendance fair. John Griffith in Macbeth 17; well received by fair house. The Flints 21-23. The Two Sisters 24. Barlow's Minstrels 25. Lulu Glaser 26. Hearts of Oak 27.

MOLINE.—WAGNER OPERA HOUSE (R. B. Taylor, mgr.): Ole Olson 14 turned people away; performance good and pleased. White Mahatma (spiritualist) 19 pleased fair audience.——ITEM: Manager Taylor announces that Sunday performances will be in order at the Wagner in the future.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, mgr.): When Reuben Comes to Town 14 turned people away; performance fair. Ole Olson 16; large business. Barlow's Minstrels 19; good business. Caught in the Web 23. The Wizard of Oz 25. The Smart Set 30.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): Davidson Stock co. 11-16 presented The Westerner, Parson Jim, The Silver King, The Banker's Daughter, Just Before Dawn, Jack the Giant Killer, and Possum Ridge to fair business. The Wizard of Oz 20. John Griffith 22. Hearts of Oak 25.

CENTRALIA. — PITTENGER GRAND OPERA HOUSE (George W. Pittenger, mgr.): The Rivals 18; big business; one of best attractions here this season. Quincy Adams Sawyer 21. The Cavalier 25. Man to Man 29. Jack Hoeffler Feb. 8-13. When Knighthood Was in Flower 20.

QUINCY. — EMPIRE THEATRE (Chamberlain, Harrington and Co., mgrs.): Brooke's Marine Band 13; good house. Arizona 16 drew two good houses; capable co. The Two Sisters 18; fair business and co. More Than Queen 19. A Messenger Boy 23. The Prince of Pilsen 28. Barlow's Minstrels 30.

CANTON.—GRAND OPERA HOUSE (F. B. Powelson, mgr.): Ole Olson 11 pleased fair business. More Than Queen 15; business fair; good performance. Martin's U. T. C. 16; good business, matinee and evening. William Owen 23. A Run on the Bank 25. Sweet Clover 26.

BELVIDERE.—DERTHICK'S OPERA HOUSE (William H. Derthick, mgr.): The Wizard of Oz 11; big business; good performance. Macbeth 20. William Owen Feb. 3. Foxy Grandpa 5. Gorton's Minstrels 6.

OLNEY.—HYATT'S OPERA HOUSE (A. Horrall, mgr.): William Owen in When Louis XI Was King; artistic performance; to fine business. Spellman Riggs (lecture) 18 delighted large audience. Just Struck Town 26. Jack Hoeffler's Show 28-30.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): When Reuben Comes to Town 16 gave excellent satisfaction to good business. Ole Olson 19; good business. U. T. C. 20. Wizard of Oz 22. Hearts of Oak 25.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, mgr.): Prince of Pilsen 15; excellent co.; S. R. O. Porter J. White in Francesca da Rimini 14; good business. Brooke's Band 16 pleased large audience. Run on the Bank 19; fair house.

JOLIET. — THEATRE (William H. Hulshizer, mgr.): Thomas and Joseph Jefferson, Jr., in The Rivals 16; good co.; to fair business. When Reuben Comes to Town 17; poor co.; to good business. The Wizard of Oz 19.

GALENA.—OPERA HOUSE (Charles Scheerer, mgr.): Roney Boys' Concert 15; excellent co.; good business. Ali Baba 20 canceled. Ten Nights in a Bar Room 21 canceled. William Owens Feb. 6. Nobody's Claim 9. A Montana Outlaw 19.

JACKSONVILLE. — GRAND OPERA HOUSE (Emmerson and Edds, lessees; George P. Roos, res. mgr.): The Jeffersons in The Rivals 15; fair house; best performance of season. William Owen in When Louis XI Was King 16 delighted small business.

KEWANEE.—McCLURE'S OPERA HOUSE (C. C. Rowley, mgr.): Ole Olson 15 to small house; performance fair. Martin's U. T. C. 18. The Wizard of Oz 21. Davidson's Stock co. 25-30. Arizona Feb. 3. Two Pardners 4. Just Struck Town 6.

MARSHALL.—PYTHIAN THEATRE (Janney and Coomb, mgrs.): William Owen in When Louis XI Was King 13 to large and satisfied audience at advanced prices. Clark Stock co. 18-23 opened in The Silent Slave to large house. Two Merry Tramps 28.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Frank E. Long Stock co. 11-16; fair business. Plays: The Sleeping City, The Pearl of Savoy, In Secret Service, The Resurrection, First Families in Virginia, Russian Slaves.

MARENGO.—OPERA HOUSE (E. D. Patrick, mgr.): Dark.——ITEM: Manager Patrick has canceled all dates and closed Opera House for balance of season. He will not open until required exits, fire escapes, asbestos curtain, etc., are installed.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, prop. and mgr.): William Owen 6; best performance of season; to S. R. O. Barlow Minstrels 18; S. R. O. Trousdale Brothers' Minstrels Feb. 1.

PANA.—NEW GRAND (J. C. Gallier, mgr.): The Burgomaster 14; large audience; co. pleased. Watson's Burlesquers 15; fair house; pleased. Arizona 21. A Gambler's Daughter 22.

MENDOTA.—GERMANIA OPERA HOUSE (J. Allan Dubbs, mgr.): Martin's U. T. C. 19. Barlow's Minstrels 22. Caught in the Web 27. William Owen Feb. 2.

MATTOON. THEATRE (Charles Hogue, mgr.): William Owen in When Louis XI Was King 12 pleased small house. Why Women Sin 13 satisfied fair business. Oriental Burlesquers 14; big business; pleased.

MORRISON. AUDITORIUM (Lewis and Skelley, mgrs.): Dixson Stock co. 11-20 opened to small but well pleased audience. John Griffith in Macbeth 23. William Owen 30.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Why Women Sin 7 to fair business. The Prince of Pilsen 9 delighted a packed house.

LITCHFIELD. SNELL'S OPERA HOUSE (H. A. Snell, mgr.): Quincy Adams Sawyer 26. 'Way Down East Feb. 16.

BETHANY. VADAKIN OPERA HOUSE (J. H. Vadakin, mgr.): Legally Dead 20.

INDIANA.

TERRE HAUTE.—GRAND (T. W. Barhydt, Jr., mgr.): Herrmann pleased fairly good house 4. Driven from Home pleased good houses 5, 6. Quincy Adams Sawyer pleased fairly good houses 7, 8. Why Women Sin 9; S. R. O.; pleased. Alphonse and Gaston 11; fair performance; to good house. Shore Acres pleased good house 12. The Prince of Pilsen 13, 14; good co. and houses. Peck's Bad Boy pleased good houses 15, 16. Brookes' Military Band 17; fair houses. The Burgomaster 18, 19. Sweet Clover 20. Watson's Orientals 21. The Irish Pawnbrokers 22, 23. The Lily and the Prince 25. Watson's Orientals 26. Side Tracked 27. Zazell and Vernon's Comedians 29, 30. Ben Hur Feb. 1-6.

MARION.—THE INDIANA (E. L. Kinneman, mgr.): The Lily and the Prince 18; fair audience; excellent co. The Prince of Pilsen 21. A Gentleman of France 27. A Son of Rest 28. The Silver Slipper 30. The Tenderfoot Feb. 1. Nancy Brown 4.——THE GRAND (E. L. Kinneman, mgr.): Side Tracked 16; large patronage to two performances and pleased. The Funny Mr. Dooley 21. In Convict Stripes 22. Reuben in New York 23. Her Fatal Sin 25. 81 Plunkard 30.——ITEM: Marion Symphony Orchestra was formed 18 with thirty-one prominent local musicians. Captain John Pitt Stack is president, and Percy Nussbaum director.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): Porter White in Francesca da Rimini 5 pleased fair house. Sign of the Cross 7; good business; co. excellent. Charles Hawtrey 8 failed to enthuse good audience. 'Way Down East 9; two large houses pleased. Messiah (local) 11 to big house. Herrmann 13; good house; performance pleased. American Hobo 14; packed house; fair co. Viola Allen 15 delighted largest house of season. Bunch of Keys 16; big business. Funny Mr. Dooley 20. Foxy Grandpa 21. Burgomaster 22. When Reuben Comes to Town 23. Quinlan and Wall's Minstrels 25. Marie Cahill 29. Mrs. Fiske 30.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): Stetson's U. T. C. 11; good performance; fair business. Peck's Bad Boy 13; fair performance and business. 'Way Down East 14; good co.; large audience. The Lily and the Prince 16; excellent attraction to large business. An American Hobo 20. Punkin Huskers 21. Ali Baba 28. Elwood Glee Club (local) 30. The Silver Slipper Feb. 1. 81 Plunkard 4. Trinity Chimes 6. The Iron Mask 11. For Hearth and Home 15. Near the Throne 17. Arizona 17. Rebecca Warren in Tess of D'Urbervilles 20. On Circus Day 23. Under Southern Skies 27.

EVANSVILLE. — GRAND (Pedley and Burch, mgrs.): Quincy Adams Sawyer 13 pleased good house. Clay Clement in The New Dominion 16 gave very creditable performance to good house. Rose Melville in Sis Hopkins 18 delighted fair business. Four Cohans 20. More Than Queen 21. Ben Hur 25-30.——PEOPLE'S (Pedley and Burch, mgrs.): Zazell-Vernon 17-23 are drawing good houses. The Tenderfoot 24. Bunch of Keys 31. Silver Slipper Feb. 7. Micky Finn 14.

RICHMOND.—GENNETT THEATRE (O. G. Murray, mgr.): The Irish Pawnbrokers 11 pleased good business. The Lily and the Prince 14; excellent co.; fair business. U. T. C. 15; fair co.; good business. Para the Great 16 canceled. As You Like It 18; fair co.; good business. The Minister's Daughter 21. 'Way Down East 23. On the Frontier 25. Charles Dalton 26. 81 Plunkard 27.

MUNCIE. — WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): Philharmonic Orchestra, assisted by 150 voices, in The Messiah 12; crowded house; excellent performance. Herrmann the Great 14; fair business. The Lily and the Prince 15 delighted a good house. Stetson's U. T. C. 16; matinee and evening; crowded houses.

VINCENNES.—McJIMSEY'S THEATRE (Frank Green, mgr.): Why Women Sin 7 drew well. Quincy Adams Sawyer 11; good business. Prince of Pilsen 12; S. R. O. Hottest Coon in Dixie drew well 16. Watson's Orientals 18 pleased. More Than Queen 22. Just Struck Town 25. The Lily and the Prince 27.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, mgr.): A Run on the Bank 6; fair house; pleasing the audience. Porter J. White in Francesca da Rimini 9 pleased fair house. Foxy Grandpa 16. An Orphan's Prayer 21. The Irish Pawn Brokers 26. Holden Comedy co. Feb. 1-3. The Cricket on the Hearth 5.

ANDERSON. OPERA HOUSE (J. B. Dickson, mgr.): Peck's Bad Boy 9; good business; performance fair. As You Like It 14; good satisfaction to good business. Prince of Pilsen 20; excellent satisfaction to crowded house. Ragged Hero Feb. 2. The Tenderfoot 3. 81 Plunkard 5. Devil's Lane 6.

NEW HARMONY.—THRALL'S OPERA HOUSE (Charles Chaffin, mgr.): Jack Hoeffler co. in The Sign of the Crucifix 18; exceptionally good. Grand Ruby 19. Divorce Cure 20. Prince of Liars 21. 'Way Back East 22. Our Strategist 23. A Woman's Error 24.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John E. Dowling, mgr.): 'Way Down East gave two performances 16; good co. and business. The Pit 18 canceled. The Lily and the Prince 20. Howard Kyle in Rosemary 21. Foxy Grandpa 22. The Silver Slipper 28.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, mgr.): American Hobo 8; fair house. A Run on the Bank 14; fair attraction; discouraging house. A Fairy Princess 20; fair house; satisfactory performance. When My Wife's Angry 26. Oriental Burlesquers Feb. 1.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): Shipman Brothers' As You Like It 13 played to big house; thoroughly capable co.; best of satisfaction. Irish Pawnbrokers 16; good house and show. Peck's Bad Boy 26. Home Talent Minstrels 28. 'Way Down East Feb. 4.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Quinlan and Wall's Minstrels 14 pleased small house. Daniel Sully 19.——AUDITORIUM (Harry G. Sommers, mgr.): A Run on the Bank 11; poor show to light business. A Japanese Nightingale 23.

COLUMBUS. CRUMP'S THEATRE (R. F. Gottschalk, mgr.): Alphonse and Gaston 15; crowded house; satisfactory performance. Irish Pawnbrokers 20. Why Women Sin 23. 'Way Down East 27.——ITEM: State Fire Inspector has inspected and rated theatre as one of the safest houses in the State.

ELKHART.—BUCKLIN OPERA HOUSE (D. R. Carpenter, mgr.): Quinlan and Wall's Minstrels 15; good show; pleased fair house. Walter Wellman 18 interested a large audience. In Convict Stripes 23. From Rags to Riches 30. Busy Izzy Feb. 2. Pirate Island (local) 4.

LA PORTE.—HALL'S OPERA HOUSE (W. J. Hall, mgr.): Sag Harbor 13; fair house. Foxy Grandpa 16 canceled. Shore Acres 21. John Griffith Feb. 1 canceled. The Night Before Christmas 2. Anna Church in The Setting Sun (local) 3.

PORTLAND.—AUDITORIUM (Andrews and Littell, mgrs.): The Pumpkin Huskers 13; indifferent performance to fair business. Stetson's U. T. C. 18; good house and performance. Rodney's Stock co. 28-30.

HUNTINGTON.—OPERA HOUSE (Ed Harter, mgr.): American Hobo 13; fair business; mediocre attraction.——ITEM: Col. J. M. Wood, of Chicago, is here submitting plans for new ground floor opera house to the Huntington Theatre co.

PERU.—WEBB OPERA HOUSE (F. B. Webb, mgr.): Adelaide Thurston 19 canceled. The Burgomaster 20; good business; pleased. The Lily and the Prince 22. Reuben in New York 25. Howard Kyle in Rosemary 26. An American Hobo 29.

HAMMOND.—TOWLE OPERA HOUSE (James Wingfield, mgr.): Side Tracked 17 pleased big house. Adelaide Thurston 24. Foxy Grandpa 31. Happy Hooligan Feb. 7. Holty Tolty 14. Trinity Chimes 21. Gambler's Daughter 28.

DECATUR.—BOSSE'S OPERA HOUSE (J. W. Bosse, mgr.): Mickey Finn 18 failed to appear. Stetson's U. T. C. 19; S. R. O.; pleased. An American Hobo 25.

MADISON.—GRAND OPERA HOUSE (Graham and Schenk, mgrs.): John Willis Comedy co. 21-23. 'Way Down East 28. John Griffith Feb. 17. Johnstown Flood 22. A Handsome Cabman 24.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): Foxy Grandpa 11; good house pleased. Sag Harbor 14; excellent to capacity. The Irish Pawn Brokers 25.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, mgr.): Quinlan and Wall's Minstrels 12 to good house. Why Women Sin 19. Peck's Bad Boy 21. U. T. C. 22. Burgomaster 23.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, mgr.): Foxy Grandpa 14; good sized audience; fair satisfaction only; co. being very small. Rodney Stock co. 25-27.

FRANKFORT.—RLINN THEATRE (E. Langebrake, mgr.):——ITEM: Theatre will be dedicated to the public 22 with Henry W. Savage's Prince of Pilsen Opera co. Gentleman of France 29.

CONNERSVILLE.—ANDRE OPERA HOUSE (D. W. Andre, mgr.): The Irish Pawn Brokers 15. Minister's Daughters 22. Bunch of Keys 25. Peck's Bad Boy 28.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): 'Way Down East 13 pleased good house.

ANGOLA.—CROXTON OPERA HOUSE (P. A. Croxton, mgr.): A Bunch of Keys 14; poor co. to good business. May Parker's Pickaninnies 21.

INDIAN TERRITORY.

CADDO.—NEW OPERA HOUSE (Amos K. Bass, mgr.): Muller-Bryan co. 11-13; good co. to poor business. Plays: Grit, the Newsboy, In the Rockies, and A True Kentuckian. Poor Mr. Rich 16; full house; poor co. Circus Day 20.

ATOKA.—OPERA HOUSE (J. B. Dean, mgr.): In Louisiana 11; fine business; splendid co. Two Jolly Rovers 15; good business; performance fair. Hawthorne Musical co. 18; packed house; fine co. Romeo and Juliet 28.

LEHIGH.—BIJOU THEATRE (Boone Williams, mgr.): W. Powell Hale (impersonator) 9; good; to small business. A Wise Member 13 failed to appear. The Poor Mr. Rich 15; very poor co. Dark 18-27.

DURANT.—WILSON OPERA HOUSE (J. L. Wilson, mgr.): In Louisiana 11 disappointed a good house. Jolly Rovers 14; small business and poor performance. The Poor Mr. Rich 18; small business; fair co.

CHICKASHA.—WAGNER OPERA HOUSE (H. E. Burt, mgr.): Hubert Labadie in In Louisiana 5 pleased fair house. Down by the Sea 11; good house and performance.

IOWA.

IOWA FALLS. — METROPOLITAN OPERA HOUSE (R. O. Ellsworth, mgr.): Laurant, magician (the fourth number of the Ellsworth College lecture course), 12 to capacity business; audience highly pleased. Charles B. Hanford and co. 23 in Richard III. Over Niagara Falls 30.——ITEMS: The success of the first theatre train run for the Ben Hur attraction at Des Moines by the Des Moines Short Line induced the management to run another special train 16, and over 200 from points along the line patronized the train and witnessed the attraction at the Auditorium. Professor John A. Roche, formerly stage manager at the Metropolitan, is spending the Winter in Des Moines, where he is lecturing at Drake University on hypnotism and other scientific subjects.

FRANK E. FOSTER.

DES MOINES. FOSTER OPERA HOUSE (Foster Amusement Co., mgrs.): The Sultan of Sulu 18; beautifully staged; co. and business good. Eight Bells 21, 22. Lulu Glaser in Dolly Varden 23. Anna Eva Fay 25-30.——GRAND OPERA HOUSE (Foster Amusement Co., mgrs.): The Smart Set 14-16; fair co. and big business. Over Niagara Falls 18-20; strong attraction; good business. The Two Sisters 21-23. Royal Lilliputians 28-30.——AUDITORIUM (Foster Amusement Co., mgrs.): Ben Hur 11-16; Saturday night's performance closed one of largest and best attended attractions in Des Moines; fully 15,000 people viewed the play during the eight performances. — MIRROR THEATRE (J. S. Connoly, mgr.): A Montana Outlaw 25-27. Hagenbeck's Animal Show Feb. 1-3.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Charles B. Hanford in Richard III 11; good house and performance. Four Cohans in Running for Office 13 delighted a packed house. The Flints (hypnotists) 14-16; S. R. O. Under Two Flags 19 canceled. Sultan of Sulu 22. North Brothers' Comedy co. 25-30. The Cavalier Feb. 3. Prince of Pilsen 4. The Resurrection 6. William Owen 8. Over Niagara Falls 10. Pride of Jennico 11. Side Tracked 12. Silver Slipper 15. Mrs. Fiske 16. The Billionaire 18. Walker Whiteside 23. Bonnie Brier Bush 24.——STOUT AUDITORIUM (Y. M. C. A., mgrs.): Matt S. Hughes in Star Course 12; good house satisfied.——COATES' OPERA HOUSE (Frank W. Coates, mgr.): Dark.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., mgrs.): York State Folks 6; light business; good attraction. Not Guilty 8; fair performance and business. Arizona 9; fair audience. Mr. Jolly of Joliet 10 satisfied a fair audience. Eben Holden 11. Four Cohans in Running for Office 12; large and appreciative audience. Ole Olson 13; fair performance and business. John Griffith in Macbeth 15; fair patronage and satisfaction. The Yankee Consul 16 pleased capacity. Eight Bells 17; good house and attraction. The Flints 18-20. Too Rich to Marry 23. Barlow's Minstrels 24. Charles B. Hanford 25. William Owen 26. A Run on the Bank 29. Hearts of Oak 30. The Two Sisters 31. York State Folks Feb. 4.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Mr. Jolly of Joliet 6 pleased a fair house. When Reuben Comes to Town 7 played to big business; co. good. Norse Brothers Comedy co. 18-23. Miss Bob White 23 canceled. German Lilliputians 26. Adelaide Thurston 27. Eben Holden 28. The Two Sisters 29. Sam T. Jack's Own co. Feb. 1. Hearts of Oak 2. Trixie's Circus 3. The Prince of Pilsen 5. William Owen 9.——ITEM: New opera house opened 15 by home talent at La Porte. This theatre was built to replace the one burned down some time ago and is entirely new, seating about 800.

CLINTON.—THE CLINTON (C. E. Dixon, bus. mgr.): When Reuben Comes to Town 13; good business. Eight Bells 16; packed matinee performance and good business in evening. John Griffith in Macbeth 18; good business; appreciative house. The Sultan of Sulu 21. Barlow's Minstrels 23. Dr. Reynolds (spiritist) 24. Devil's Lane 25. Hearts of Oak 26. William Owen 28. The Little Christian 29. The Two Sisters 30. Rudolph and Adolph Feb. 2. The Prince of Pilsen 3. The Flints (hypnotists) 4-6.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Martin's U. T. C. 7; satisfactory performance; to topheavy house. When Reuben Comes to Town drew two good houses 7. Arizona 12; strong cast. Mr. Jolly of Joliet 14 pleased fair house. The Yankee Consul 15 delighted best house of season. More Than Queen 16 drew fair audiences; performance excellent. Lulu Glaser 22. Barlow's Minstrels 27. Hearts of Oak 28. The Prince of Pilsen 29. The Cavalier 30.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): Raymond Hitchcock in The Yankee Consul 14; large house and perfectly satisfying performance. John Drew 15; good business. Jane Kennark in Under Two Flags 16; small audience and disappointing performance. Eight Bells 18 to topheavy house. Sultan of Sulu 20. The Lilliputians 23. The Flints 25-30. Hearts of Oak Feb. 1. The Cavalier 2. Virginia Drew Trescott 4. The Prince of Pilsen 6.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Weary Willie Walker 14 gave excellent satisfaction; poor business, on account of Elks' annual banquet. The Two Orphans 18 pleased average business. Flora De Voss Stock co. 21-23. Beggar Prince 27, 28. His Nibs the Baron Feb. 3. Pickings from Puck 5.——ITEM: New and improved methods of fighting fires are being installed in the Grand.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.): Barnes Trained Animal Show 11, 12 drew full houses and pleased. The Smart Set 13 attracted big business and gave satisfaction. Gamble Recital co. 14 pleased large audience. John Drew 16 delighted capacity. A Montana Outlaw 18. Weary Willie Walker 19. Over Niagara Falls 20. A Boy Wanted 20.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Martin's U. T. C. 11; packed house; usual satisfaction. Mr. Jolly of Joliet 13; good house pleased. Jane Kennark in Under Two Flags 15 pleased good audience. Eight Bells 19. A Devil's Lane 20. The Minister's Daughters 21.——NEW MARKET STREET THEATRE (J. Frank Jersey, mgr.): Dark 11-16.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): Dark 11-18.——WILSON THEATRE (C. D. Wilson, mgr.): Charles B. Hanford in The Taming of the Shrew 19; co. very capable; big business. The Burglar 21. Adelaide Thurston in Polly Primrose 28. Prince of Pilsen Feb. 9. Hickman Brothers 13. A Royal Slave 24. William Owen 26.

ALBIA.—KINGS OPERA HOUSE (Payton and Swearenger, mgrs.): Zazell-Vernon co. 5 pleased poor house. Harry Shannon co. 7; good co.; light business. King Perkins co. 13 pleased fair house. A Royal Slave 15; fine attraction; good house. Hans Hanson 18. New Jersey Folks 28.——ITEM: Business is improving and we expect good Spring houses.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): Harry Shannon co. in Legally Dead 9 gave good satisfaction to full house. A Royal Slave 16; good well balanced co. pleased capacity. Kingsly-Russell co. 25-30. David Harum Feb. 5. Old Arkansaw 8. Was She to Blame 10. A Convict's Daughter 19.

CRESTON.—TEMPLE GRAND THEATRE (Ed C. Keith, mgr.): Dark 4-9. Over Niagara Falls 16. Morrison's Faust 20. A Royal Slave 23.——POTT'S OPERA HOUSE (J. H. Pott, mgr.): Dark 4-9. The Minister's Daughters 14 canceled. A Parlor Circus 16 canceled.

FORT MADISON.—EBINGER GRAND (C. H. Salisbury, mgr.): U. T. C. 13; fair business and co. Arizona 14; excellent business; well pleased. A Messenger Boy 17; topheavy house; fair co. The Two Sisters 20.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Martin's U. T. C. 14; fair business. Arizona 15; fine business; excellent co. Mr. Jolly of Joliet 16; light business. A Messenger Boy 18. The Two Sisters 19. A Devil's Lane 21.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.):

Beggar Prince Comic Opera co. 8, 9; performances excellent; delighted fair house. Old Arkansaw 13; good co. and business. Si Haskins 16; performance fair and receipts small. What Happened to Jones 26.

FORT DODGE.—MIDLAND THEATRE (A. B. Funk, mgr.; C. H. Smith, res. mgr.): Charles Bereford in The Professor's Love Story 7; delightful entertainment to small audience. Weary Willie Walker 16. Royal Lilliputians 27. Over Niagara Falls 29.

SPENCER.—GRAND OPERA HOUSE (Ben O. Tupper, mgr.): Guy Hickman's Comedians 11-13; fair performances and business. Over Niagara Falls 27. A Royal Slave Feb. 4.

INDEPENDENCE.—GIDNEY OPERA HOUSE (C. E. Ransier, mgr.): Charles B. Hanford in Taming the Shrew 22. Adelaide Thurston in Polly Primrose 26.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Weary Willie Walker 13 delighted fair house. Reno Novelty co. 20.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Perine, mgrs.): The Burglar 20. Sanford Dodge 29. A Romance of Coon Hollow Feb. 1.

AXAMOSA.—GRAND OPERA HOUSE (C. R. Howard, mgr.): The Burglar 13; co. pleased good business.

KANSAS.

IOLA.—A. O. U. W. OPERA HOUSE (T. T. Anderson, mgr.): Peck's Bad Boy 12 pleased good house. The Belle of Manila 14; fair co. and business. Sam T. Jack's Own Burlesquers 8; R. R. O.; good co. Mobile Minstrels; fair house and co. The Merchant of Venice changed to Grand Opera House. Marie Dale 22.——GRAND OPERA HOUSE (C. H. Wheaton, mgr.): Vaudeville 11-16. The bill was Sparks and Elaine, Schrock, Rice and Aulger McCune and Grant, Rolland, Olson Brothers, James E. Carroll, Powers and Bernard, Miner, Madame Medini, Atherton and Sylvester, and the Fay Sisters. Pleased fair houses all week. Ward and Wade Minstrels canceled. The Merchant of Venice 20. The Professor's Love Story 21. Uncle Josh Spruceby 23. In a Woman's Power 25. David Harum 27. Local 28, 29.——ITEMS: The A. O. U. W. Opera House is to be remodeled, the stage enlarged, more dressing-rooms put in and the auditorium reseated.—Three members of the East Lynne co., Madame Medini, Miss Atherton, and Mr. Erwyn, severed connections with that co. and have launched into vaudeville.

COFFEYVILLE.—NEW AUDITORIUM (J. B. Packett, mgr.): Schumann's Concert co. 3; good co.; good house. Peck's Bad Boy 6; S. R. O.; A1 co. Mobile Minstrels 11; fine co. and good business. The Game Keeper 12; S. R. O.; splendid co. In a Woman's Power 14; fair business and co. The Merchant of Venice 16; packed house at advanced prices. The Belle of Manila 18. A Breezy Time 19. The Katzenjammer Kids 22. David Harum 26. Uncle Josh Spruceby 30. Quincy Adams Sawyer Feb. 5. Victor Lee 9. A Millionaire Tramp 13. Barlow's Minstrels 16. Pickings from Puck 19.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Stetson's U. T. C. 11; fair co. and business. Paul Gilmore in The Mummy and the Humming Bird 13; good co. pleased capacity. Katherine Willard in The Power Behind the Throne 14; good co.; business light. Grau Opera co. in The Wizard of the Nile 15; fair performance to good house. Josh Spruceby 16; fair co. and business. Faust 27. Quincy Adams Sawyer 28. Peck's Bad Boy 30. Marie Fountain co. Feb. 1-6. His Nibs the Baron 10. Our Goblin 13.

PARSONS.—EDWARDS OPERA HOUSE (Carrell and Neligh, mgrs.): A Convict's Daughter 13 pleased good house. Homespun Heart 15; good co. and business. Peck's Bad Boy 18. Morey Stock co. 25-27. David Harum 28. A Wise Member 30. Katzenjammer Kids Feb. 1. Uncle Josh Spruceby 4. Quincy Adams Sawyer 6. Gibney Stock 8-10. Poor Mr. Rich 13. William and Joseph Jefferson, Jr., in The Rivals 16. Pickings From Puck 18. Who, What, When Minstrels 19.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Morris Cunningham, mgr.): A Devil's Lane 14; fair business; performance pleased. Lulu Glaser in Dolly Varden 15; excellent business at advanced prices. Ward and Wade's Minstrels 16; S. R. O.; performance good. A Country Girl 17; large house; performance pleased. Quincy Adams Sawyer 18; large and fashionable audience. Pickings from Puck 19; proved enjoyable; to fair house.

PITTSBURG.—OPERA HOUSE (W. W. Bell, mgr.): The Convict's Daughter 11; good house; fair co. In the Palace of the King 13 pleased large house. Sam T. Jack's Burlesquers 14; fair house and co. Peck's Bad Boy 16; large house; well pleased. In a Woman's Power 18. Grau Opera co. 19. The Katzenjammer Kids 23. The Game Keeper 25. Uncle Josh 28. David Harum 29. Nashville Students 30. Where is Cobb Feb. 6.

WINFIELD.—GRAND OPERA HOUSE (Edward R. Byers, mgr.): Paul Gilmore in The Mummy and the Humming Bird 12; full house; good co. Grau Opera co. 16 in The Isle of Champagne and The Wizard of the Nile; large business; good co. At the Old Cross Roads 22. David Harum 26. The Game Keeper 27.

CHANUTE.—WILLIAMS' THEATRE (G. W. Williams, mgr.): Peck's Bad Boy 14 pleased good house. Belle of Manila 16 failed to please. Miss Kersey from Jersey 18; good co. Harry Beresford in The Professor's Love Story 20. At the Old Cross Roads 23.——NEW HETRICK THEATRE opened 18 with Grau Opera co. in El Capitan; splendid attraction.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): The Katzenjammer Kids 13; fair co. and business. Paul Gilmore in The Mummy and the Humming Bird 16; excellent co.; to good business. At Valley Forge 18; co. pleased. Quincy Adams Sawyer 25.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, mgr.): King Dodo 11; good business and performance. The Convict's Daughter 12; light house. Sam T. Jack 15; fair business. Lulu Glaser 16; fair house; best performance of season. Porter White 26. Circus Day 29. Harry Beresford 30.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): The Power Behind the Throne 12; excellent co. to good business. Miss Hursey from Jersey 15; fair house; poor show. Katzenjammer Kids 18. The Professor's Love Story 22. Peck's Bad Boy 23.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, mgrs.): Katzenjammer Kids 8; good co. and business. Two Merry Tramps 13 failed to appear. The Girl from Chili 16 failed to appear. Poor Mr. Rich 18. Our Goblins 19. The Convict's Daughter 26. Ideal Entertainers Feb. 1.

INDEPENDENCE.—AUDITORIUM (B. Blosser, mgr.): The Convict's Daughter 15 pleased full house. The Merchant of Venice 18; excellent performance; fair business. The Game Keeper 26. Josh Spruceby 29.

WELLINGTON.—WOODS OPERA HOUSE (M. H. Kirk, mgr.): Metropolitan Stock co. 12, 13. Plays: Mabel Heath, The Wizard of Wall Street; business fair; co. pleased. Maloney's Wedding 25. Peck's Bad Boy 29.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Grant Johnston, mgr.): Uncle Josh Spruceby 11; good house and performance. Grau Opera co. 13; good house and co. The Convict's Daughter 21. The Merchant of Venice 23. Quincy Adams Sawyer Feb. 1.

HUTCHINSON.—HOME THEATRE (W. A. Loe, mgr.): Richard and Pringle's Minstrels 11; good co.; fair business. Josh Spruceby co. 12; very good co. and business. Grau Opera co. in Wizard of the Nile 14; good co. and business.

OTTAWA.—THE ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Harry Beresford in The Professor's Love Story 15 gave one of the most pleasing performances of season to fair business. York State Folks 21. Quincy Adams Sawyer 25.

SALINA.—OPERA HOUSE (W. P. Pierce, mgr.): Stetson's U. T. C. 14 pleased good business. Juvenal's Funmakers 20. Quincy Adams Sawyer 21. Peck's Bad Boy 26. The Merchant of Venice 28. Nashville Students Feb. 13. His Nibs the Baron 16.

HOLTON.—KING'S OPERA HOUSE (Clyde King, mgr.): Our Goblins 20 failed to appear. Ward and Wade 22. Breckenridge Stock co. Feb. 1-6. Uncle Josh Spruceby 11.

KENTUCKY.

WINCHESTER.—THE WINCHESTER (Clyde Gaines, mgr.): Boston Ladies' Orchestra Dec. 25; excellent performance; good house. Land o' Cotton 28; poor performance; poor house. Dora Thorne 30; co. and performance only fair. Thelma 5; fair co. and performance; good house. Duncan Clark's Female Minstrels 12; poor performance to stag house only. Wills Musical Comedy 21-23. Clay Clement 28. Why Women Sin Feb. 2.

HENDERSON.—OPERA HOUSE (Lee Oberdorfer, mgr.): Quincy Adams Sawyer 15; good co.; excellent performance; to large audience. A Gambler's Daughter 16; two poor performances to small audiences. Clay Clement in The New Dominion 18; enthusiastically received by crowded house. Powell (magician) 25. Howard-Dorset Stock co. Feb. 1-6. Little Homestead 24.

PADUCAH.—THE KENTUCKY (James E. English, mgr.): Middleton Stock co. 11-16 gave mediocre presentations to fair business. Howard Kyle in Rosemary 18 delighted good house. The Jeffersons 19. Quincy Adams Sawyer 20. The Cavalier 22. Howard-Dorset co. 25-30. James J. Sullivan Feb. 1. Miss Bob White 2. Tim Murphy 3. The Hoosier Girl 6.

FRANKFORT.—CAPITAL THEATRE (D. J. McNamara, mgr.): Howard-Dorset co. 11-16; big business; good performances. Plays: The Winning Hand, The Man from Mexico, Grit, the Newsboy, The Fisherman's Daughter, Lady Nell, The Sweet Singer, and The Eagle's Nest. The Storks 18. Clay Clement 25. Silver Slipper Feb. 6.

ASHLAND.—THEATRE (Joseph R. Gallick, mgr.): Bennett-Moulton co. 11-13 gave excellent performances. Plays: A Daughter of the People, The Lyndon Bank Robbery, Shipwrecked; business good. Thelma 14 failed to appear. Wills Comedy co. 28-30. Human Hearts Feb. 3.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): The Prince of Pilsen 11 pleased capacity. Clay Clement in The New Dominion 13; good co.; fair business. Quincy Adams Sawyer 14; fair co.; small audience. Howard-Dorset co. 18-23 opened to S. R. O.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Alphonse and Gaston 16; fair business; poor performance. The Storks 19; most excellent performance to full house. Ezra Kendal in The Vinegar Buyer 21; good advance sale.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): A Gambler's Daughter 13; poor business. Quincy Adams Sawyer 18; good business and co.; at advanced prices. The Sweethearts 22.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): Alphonse and Gaston 19 pleased crowded house. Wilson's Musical Comedy co. 25-27. A Bunch of Keys Feb. 4. The Telephone Girl 8.

RICHMOND.—GRAND OPERA HOUSE (Juett and Baxter, props.): Wills Comedy co. 18, 19 in Sweet Sixteen and Two Old Cronies; splendid co.; fair houses.

PARIS.—GRAND OPERA HOUSE (E. C. Wiggins, mgr.): Wills Comedy co. 15 to good business; satisfaction. Alphonse and Gaston 18 pleased good audience. Clay Clement 30.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, mgr.): Florodora 18 to capacity; performance fine. My Friend from Arkansaw Feb. 1.

SOMERSET.—GEM OPERA HOUSE (Thomas Thatcher, mgr.): Duncan Clark's Minstrels 14; poor co.; large house. Barlow's Minstrels 26.

LOUISIANA.

ALEXANDRIA.—NEW RAPIDE'S OPERA HOUSE (Edwin H. Flagg, mgr.): Black Mogul Minstrels (local) 8; S. R. O.; performance excellent. Faust's Minstrels 19; S. R. O.; fine co. Haverly's Minstrels 24. In Louisiana 26. Little Homestead 30. Rose Coghlan Feb. 2. Maloney's Wedding 5. Lewis Morrison 19. Lost River 26. Grau Opera co. March 2. Four Browns 14.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): Krause Dramatic co. 12-16. Plays: In the Sleeping City, Because She Loved Him, The Parisian Princess, An Unequal Match, The Silver Dagger, and The Country Girl; fair business and co. Faust's Superb Minstrels 21. Little Homestead 31. A Life's Mistake Feb. 22.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): West's Minstrels 15; excellent performance; to fair house. Faust's Minstrels 17. Man to Man 19. King Dodo 20. Blanche Walsh 23. A Hot Old Time 24. Haverly's Minstrels 25. The Parish Priest 26. The Rivals 27. Grau Opera co. 31. Rose Coghlan Feb. 1. The Storks 2.

BATON ROUGE.—ELKS' THEATRE (H. R. Stroube, mgr.): Roselle Knott in When Knighthood Was in Flower 19; S. R. O.; best performance ever seen at Elks'. Ted Faust Minstrels 20. Great Roman Stadium 21. Helen Grantley in In the Palace of the King 22. A Life's Mistake 23. Rose Coghlan 25.

THIBODAUX.—OPERA HOUSE (H. L. Gibbs, mgr.): James A. Young in Faust 17 failed to appear. Peck's Bad Boy 15; small business; co. fair. Faust's Minstrels 23. W. R. Patton in The Little Homestead 26. Louisiana Feb. 9. Maloney's Wedding 14. A Little Outcast 25.

OPELOUSAS.—SANDOZ OPERA HOUSE (Adolphe Jacobs, mgr.): A Runaway Tramp 12 disgusted large audience. Peck's Bad Boy 13 pleased fair house. The Little Homestead 18; best play of season; well presented to capacity.

FRANKLIN.—AUDITORIUM (Abel and Borah, mgrs.): Peck's Bad Boy 11 disappointed small house. The Little Homestead 22. Faust 24. Faust's Minstrels 26. A Life's Mistake 28.

MORGAN CITY.—EVANGELINE THEATRE (S. Loeb, mgr.): Peck's Bad Boy 10; very unsatisfactory co.; great house. The Little Homestead 24. Ted Faust 25. In Louisiana Feb. 7.

MAINE.

LEWISTON.—MUSIC HALL (Horbury and Cheetham, mgrs.): Rockwell Stock co. 10-16 closed to good business; pleased audiences. Plays: Celebrated Case, Double Life, Coon Hollow, Dice of Death, Sister's Revenge, Fogg's Ferry.——EMPIRE THEATRE (Joseph O'Brien, res. mgr.): E. V. Phelan Stock 12-16; good co. and business. Sherlock Holmes 20. Martin's U. T. C. 21. Joshua Spruceby 23.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Uncle Josh Spruceby 13; fair co. The Fenburg Stock co. opened 18-23 to packed house; co. and performance good. Kelcey-Shannon in Sherlock Holmes 19; full house pleased; best attraction this season. Girls Will Be Girls 28.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Shepard's Moving Pictures 12-14 pleased small audiences. The Missouri Girl 20 pleased large and enthusiastic audience. Winchester 21. Martin's U. T. C. 25. Girls Will Be Girls 27.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): Uncle Josh Spruceby 16; small business; band feature of show. Enid Mayo in Winchester 20 failed to please small house. Martin's U. T. C. 22.

CALAIS.—ST. CROIX OPERA HOUSE (Wilbur A. Shea, mgr.): Missouri Girl 14; capacity business; excellent satisfaction. Dunbar (magician) Feb. 1.

EASTPORT.—MEMORIAL OPERA HOUSE (Wilbur A. Shea, mgr.): Missouri Girl 15; crowded house; good performance. Dunbar (magician) Feb. 2.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Uncle Josh Spruceby 19 pleased good audience. The Missouri Girl 23.

MACHIAS.—PHENIX OPERA HOUSE (Wilbur A. Shea, mgr.): Dunbar (magician) Feb. 3.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, mgrs.): Charles Dalton in A Gentleman of France 14; interesting performance to good business. The Telephone Girl 15; miserable performance to packed house. Hello, Bill 16; two performances to big business; pleasing co. Murray and Mack's Stock co. 18-23 in Captain Herne, U. S. A.; the opening bill captured an immense audience. Other plays: The Defaulter, Mother and Son, Just Before Dawn, A Wife's Honor, and The Power of the Church; pleasing co. Mrs. Soffel 25. Florodora 27. The Working Girl's Wrongs 29. Miss Bob White 30. A Break for Liberty Feb. 2. Pittsburg Orchestra 3. Indian Maids 4. Ward and Vokes 6.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, mgr.): For Her Sake 13; business and performance fair. A Desperate Chance 15; good co. and performance to crowded house. Pierce Concert co. 18; fair house pleased. The Keystone Opera co. 19 failed to appear. Hi Henry's Minstrels 20. Bennett-Moulton co. 25-30.——KEE MAR AUDITORIUM (D. W. Doub, mgr.): Dramatic recital by Margaret Barry 19; large audience pleased.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, mgr.): Princess Chic 15; good performance; good business. Prince of Tatters 16; good performances and business. A Desperate Chance 18; good performance; fair business. The Runaways 19; good performance to capacity. Hi Henry 21. Prince of Pilsen 25. Florodora Feb. 1. Fast Mail 3. Zig Zag Alley 6. Arizona 8.

FREDERICK.—CITY OPERA HOUSE (F. I. Rhodes, mgr.): A Desperate Chance 16; fair business; co. good; pleased. Keystone Opera co. 18 failed to appear. A Foxy Tramp 28. At Cripple Creek 30.

SALISBURY.—ULMAN GRAND OPERA HOUSE (S. and I. Ulman, mgrs.): Railroad Jack 20; good house and performance. Harry Lindley 29, 30.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, mgr.): A Desperate Chance 19 to full house; performance unsatisfactory.

MASSACHUSETTS.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Kelcey and Shannon in Sherlock Holmes 15; fair business. William Faversham in Lord and Lady Algy 18 pleased large audience. Girls Will Be Girls 19; fair patronage. The Runaway Wife 20; top-heavy house. Campbell Stratton, supported by the Roe Stock co., 21-23. Plays: The Fatal Marriage, Jesse James, The Scout's Revenge, The Indian, Dora Thorne, The Day of Judgment. Dot Karroll co. 25-30. Plays: A Night in Chinatown, The Real Lord Lennox, My Lady Nell, Resurrection, Nevada; or, The Devil's Mine, The Kidnappers, The Lion and the Mouse, The Judge's Daughter, Cinderella.

Open Time, Empire Theatre, Albany, N.Y.

January 25, 26, 27, 28; February 1 entire week, 15 entire week, 22, 23, 24, 29 entire week; March 7 entire week, 14 entire week, 21 entire week; April 6, 7, 8, 11, 12, 13, 14, 15, 18 entire week and all after.

Open Time, Harmanus Bleecker Hall, Albany, N.Y.

March 28, 29, 30; April 4, 5, 6, 13, 14, 18, 19, 20, 25 entire week; May 2, 3, 4, 9 entire week, 19, 20, 21 and all after.

Now Booking for Next Season **H. R. Jacobs, Manager**

NORTH ADAMS.—EMPIRE THEATRE (James P. Sullivan, mgr.): Culhane, Chace and Weston's Minstrels 16; satisfactory performance; fair business. Klark-Urban co. 18-23; co. fair; average business. Plays: A Web of Fate, Gambler's Child, Across the Desert, Treasure Cave, Sealed Lips, A Country Kid, A True Kentuckian, Plunger, Shadows of New York, Stolen Wife, and Silent Partner. Clara Turner co. 25-30.——RICHMOND THEATRE (William P. Meade, mgr.): A Chinese Honeymoon 16; S. R. O. Fred Wright co. 21-23. Opening play: Jack of Diamonds; co. just organized.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Daniel Ryan 18-23; good co. and large business. Plays: The Lost Paradise, The Gilded Fool, The Great Ruby, Three Musketeers, A Royal Lover, Monte Cristo, Virginius, The Fatal Wedding. Herald Square Concert co. 24. Garside, Condit and Mack Stock co. 25-30.——ACADEMY OF MUSIC (R. F. Murphy, mgr.): Knickerbocker Burlesque co. 15-17; excellent co. and good houses. Escaped from Sing Sing 18-20; fair business.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, mgr.): Klark-Urban co. 4-9; excellent co.; fair business. Plays: Across the Desert, A True Kentuckian, The Gambler's Child, Treasure Cave, Sealed Lips, A Web of Fate, and A Country Kid. Culhane, Chace and Weston's Minstrels 15; good performance; light house. Katherine Ridgeway Concert co. 19; S. R. O.; co. excellent. Militia Ball 22.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Martin's U. T. C. 14 pleased good houses. Andrew Mack 15; large audience. Enid Mayo in Winchester 18; poor house. Human Hearts 20; good co.; fair house. Kelcey and Shannon 21. A Runaway Wife 22. Girls Will Be Girls 23. Roe Stock co. 25-30.

FITCHBURG.—CUMINGS' THEATRE (John R. Oldfield, mgr.): Frankie Carpenter and Jere Grady 11-16 gave excellent satisfaction and broke all repertoire records here. Plays: Shelter Bay, A Romance of Vermont, From Poverty to Riches, The Fairies' Well, Pawn Ticket 210, A Child of Fortune, The Maine Coast, Foxy Teddy. Stanwell Dramatic co. 18-23.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): May Fiske Stock co. 11-16; good business and co. Culhane, Chace and Weston's Minstrels 18; business good; performance poor. Watson and Stafford Concert 19; large house; fine entertainment. Lovers' Lane 23. Corse Payton Stock co. 25-30.

BROCKTON.—CITY THEATRE (W. R. Cross, mgr.): The Bennett-Moulton Comedy co. 11-16; fair business. Katherine Rober in A Soldier of the Empire 18-23; large and pleased audiences. Fay Davis 27. Human Hearts 28. Archie Boyd in Josh Whitcomb 29. Carroll Comedy co. Feb. 1-6.

TAUNTON.—THEATRE (Cahn and Cross, mgrs.): Herbert Kelcey in Sherlock Holmes 16; large house. Charles K. Champlin Stock co. 18-23; fair business. Plays: The Ups and Downs of Life, Law of the Land, The Pace That Kills, The Plunger, Broken Lives, Forgiven, and The Hero of Sanar.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Dot Karroll co. 18-23; performances satisfactory; to good business. Plays: My Lady Nell, The Real Lord Lennox, The Kidnappers, Resurrection, Nevada; or, The Devil's Mine, A Night in Chinatown, Cinderella. Corse Payton's Stock co. 25-30.

HAVERHILL.—ACADEMY OF MUSIC (Wallace and Gilmore, lessees; J. A. Sayre, res. mgr.): The Indoor Circus 19 to fair sized, appreciative audience. Martin's U. T. C. 20 to crowded houses. Human Hearts 21. Archie Boyd 22. Marion Francis co. 25-30.

MALDEN.—AUDITORIUM (George D. Campbell, mgr.): Stanwell Dramatic co. 11-16; light houses. U. T. C. 18 filled house. Zepra 20. Joshua Whitcomb 22.

ROCKLAND.—OPERA HOUSE (John J. Bowler, mgr.): Stetson's U. T. C. 14; large and well pleased audience; good business.

GREENFIELD.—OPERA HOUSE (Lawler Brothers, mgrs.): Masonic Ball 21.

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): Sweet Clover 12 to fair business; good co. Charles Richman 18 to good house; excellent performance. Quinlan and Wall's Minstrels 19. Rose Cecilia Shay Opera co. 20. Marie Cahill 25. Mrs. Fiske 26. Not Guilty 27.——JEFFERS' THEATRE (T. D. Bamford and Sam Marks, mgrs.): Vaudeville 11-17. Kennedy Players 18-24. Plays: The Midnight Express, Sapho, Two Jolly Tramps, Woman Against Woman, and The Octoroon; good co. and business.

GRAND RAPIDS.—NEW POWERS (W. T. Ledeboer, mgr.): Dan Sully in The Old Mill Stream 17; fair audience. Quinlan and Wall's Minstrels 23, 24. Marie Cahill 27.——MAJESTIC (L. Delemater, mgr.): The Fortune Teller gave a good presentation 7-9. Foxy Grandpa 18-20; business fair. Charles Richman in Captain Barrington 20; big business; good co. The Pride of Jennico 21-23.——GRAND (O. Stair, mgr.): A Barrel of Money 7-9; satisfactory business. To Die at Dawn 17-20; good attraction to large audiences. The Factory Girl 21-23.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): Ward and Vokes in A Pair of Pinks 14 pleased fair house. Otis B. Thayer and Edna Robb in Sweet Clover 15 pleased light house. Quinlan and Wall's Minstrels 16; fair houses; fairly pleased. A Thoroughbred Tramp 18; fairly pleased fair house. Marie Cahill 28. Not Guilty 30. Busy Izzy Feb. 3. Superba 4. Winsome Winnie 5. Irish Pawnbrokers 6. Tenderfoot 9. Belle of Richmond 11. Holty Toity 15. William H. Crane 23. Over Niagara Falls 24. The Heart of Maryland 26.

MANISTEE.—RAMSDELL THEATRE (Charles M. Southwell, mgr.): Walker Whiteside (return) 14; excellent performance; to good business. Old Plantation 16; good performance and business. When the Bell Tolls 18; good performance; fair business. Rose Cecilia Shay Grand Opera co. in Carmen 25. Santiago (local) 26. The Irish Pawnbrokers Feb. 1. Hortense Neilson in Peg Woffington 3. Holty-Toity 10.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): Kennedy Players 21, 22 canceled. Rose Cecilia Shay Grand Opera co. 28. Hortense Neilson in Peg Woffington Feb. 1. Adelaide Thurston in Polly Primrose 17. Over Niagara Falls 19. The French Spy 26.——ITEM: Fire commissioners examined theatre and gave satisfactory report.

ANN ARBOR.—ATHENS THEATRE (Dean M. Seabolt, mgr.): University of Michigan Comedy Club in The Professor's Tragedy 16; creditable performance to full house. Rose Cecilia Shay Grand Opera co. 19 disappointed small audience. A Thoroughbred Tramp 20. Mrs. Fiske 25. German Theatre Stock co. 29. Ferucci-Beldini co. Feb. 1-6.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Sag Harbor 12 pleased topheavy house. Johnstown Flood 16 failed to please light business. Quinlan and Wall's Minstrels 18; fair business and co. The Factory Girl 19 pleased large business. Younger Brothers Feb. 1. Rip Van Winkle 4. The Irish Pawnbrokers 5.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Walker Whiteside in We Are King to a well filled house 9. The Johnstown Flood 19 canceled. A Break for Liberty 20 failed to appear. George Lawrence in Respitti 29 canceled. Down and Up Feb. 2. Over Niagara Falls 9.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Silver Slipper 16; S. R. O.; good co. Walker Whiteside in We Are King 20. Daniel Sully in The Old Mill Stream 25. Sag Harbor 26. Ben Hendricks in Erik of Sweden Feb. 10. Adelaide Thurston in Polly Primrose 13. Prince of Pilsen 20.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): Charles Richman in Captain Barrington 19; most enthusiastic audience of season. Quinlan and Wall's Minstrels 20. Rose Cecilia Shay Grand Opera co. 22. A Thoroughbred Tramp 23. Marie Cahill 26. Mrs. Fiske 27.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Ward and Vokes in A Pair of Pinks 15 pleased large house. Otis B. Thayer in Sweet Clover 16; fair house pleased. Shay Grand English Opera co. 18; light business. Marie Cahill 20. To Die at Dawn 21. Charles Richman 22.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): A Thoroughbred Tramp 16; good co. and house. Not Guilty 19 canceled. Elks' Minstrels 22, 23. The Pumpkin Husker 26. The Irish Pawnbrokers 29. Side Tracked 30. Oriental Burlesquers Feb. 3.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, mgr.): Kennedy's Players 11-16; fairly successful week. Dan Sully in The Old Mill Stream 18; light business; very good play and co. Charles Richman in Captain Barrington 21. Quinlan and Wall's Minstrels 22. Mrs. Fiske 29.

MUSKEGON.—THE GRAND (Ray N. McGraft, mgr.): The Old Plantation 15 pleased good business. A Thoroughbred Tramp 17; good co.; full house. The Factory Girl 20. Holden Brothers 24-27. For Her Father's Sake 28. The Irish Pawnbrokers 31.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Sweet Clover 14; excellent co.; good house and pleased. Hunt Stock co. 18-23 opened in A Little Sinner; good business and gave satisfaction. Side Tracked 28. Things of To-morrow (local) 29.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): The Man from Sweden 16, 17; good business; very good co. Daniel Sully 23. International Bioscope co. 25, 26. Eben Holden Feb. 9. Peg Woffington 11.

FLINT.—STONE'S OPERA HOUSE (Albert C. Pegg, mgr.): Sweet Clover 13; excellent co. to fair house. Innocent Maids pleased packed house 16. A Thoroughbred Tramp 19; fair co. and house. Not Guilty 20. A Break for Liberty 28.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): Walker Whiteside in We Are King 16; excellent co. to capacity. Rose Cecilia Shay Opera co. 25-30.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, mgr.): Rose Cecilia Shay Opera co. 26. Hortense Neilson in Peg Woffington Feb. 4.

MENOMINEE.—NEW OPERA HOUSE (Charles T. Greene, mgr.): The Silver Slipper 18 to packed house; excellent co. and performance. Daniel Sully in The Old Mill Stream 22. Dark 25-30.

CALUMET.—THEATRE (J. D. Cudlihy, mgr.): The Silver Slipper 15; big business; S. R. O.; audience pleased. Walker Whiteside in We Are King 18; excellent co.; good business.

HANCOCK.—KERREDGE THEATRE (Roy Kerredge, mgr.): The Silver Slipper 14 holds record; fine show. We Are King 19; large house; good co. Sag Harbor 25. The Old Mill Stream 27.

TECUMSEH.—NEW BRADLEY (J. J. Orr, local mgr.): Hunt Stock co. 14-16 to good business. Plays: Maud Muller, Count of Monte Cristo, Family Affairs, A Little Sinner. Over Niagara Falls Feb. 10.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Hortense Neilson co. in Peg Woffington Feb. 5.

MINNESOTA.

DULUTH.—LYCEUM THEATRE (C. A. Marshall, mgr.): Marie Cahill in Nancy Brown 7-9; large business; delighted patrons. Silver Slipper 11-13; fair business. Kilties' Band 14 to delighted audience. Coon Hollow 15, 16; light business. The Isle of Spice 18-20. Jane Kennark in Under Two Flags 21, 22. Foxy Grandpa 23. Man from Sweden 25. Bostonians 26-28. Sag Harbor 29, 30.——METROPOLITAN THEATRE: Ferris Stock co. in Northern Lights, The Banker's Daughter 10-16; fair business and co.——BIJOU THEATRE: Emily Waite co. 17-23.

WILLMAR.—NEW OPERA HOUSE (Crosby and Markhus, mgrs.): A Colorado Waif 9; light house; fair co. Sanford Dodge in Hamlet 14; big house; good production. Midnight Express 16 pleased good house. Winninger Brothers co. 18-23. Peck's Bad Boy 30. The County Fair 22. The Burglar 26.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Charles B. Hanford in Much Ado About Nothing 13 to fair business. The Little Christian 18; very poor play; fair co.; good house. A Romance of Coon Hollow 22. Dixon's Stock co. Feb. 4. Devil's Lane 8.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Charles B. Hanford in Much Ado About Nothing 9 to good business. The Bostonian 15; one of best houses of season; performance thoroughly satisfactory. Under Two Flags 18.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): Ben Warner Comedy co. closed a fairly successful week 11-16; popular prices. A Romance of Coon Hollow 19 appreciated. The Midnight Express 21.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): Richard's University Colored co. 14; poor house; very poor performance. Little Trixey co. 18, 19 canceled. Dickson Stock co. 25. Down and Up 29.

NORTHFIELD.—AUDITORIUM (A. K. Ware, owner): The Little Christian 19. A Romance of Coon Hollow 26. L. B. Wickersham 28. Dixson Stock co. Feb. 1.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Kilties' Band 18; fine entertainment; large and enthusiastic audience. The Midnight Express 23.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): A Runaway Match 16; small house; fair co. The Kilties 20. The Bonnie Brier Bush 30.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Jefferson De Angelis 11 disappointed heavy business. West's Minstrels 16 pleased good houses. When Knighthood Was in Flower 18. In the Palace of the King 20. Peck's Bad Boy 21. The Earl of Pawtucket 22. Sis Hopkins 23. The Strollers 27. Rose Coghlan 30. An Indiana Romance Feb. 2. The Lily and the Prince 5. King Dodo 10. The Little Homestead 11. Arthur Dunn in The Runaways 15. Maloney's Wedding 19. The Chaperons 25. Lewis Morrison 29.

NATCHEZ.—TEMPLE OPERA HOUSE (Abe Beckman, mgr.): Dark.——BAKER GRAND (Clark and Gardener, mgrs.): When Knighthood Was in Flower 16; excellent co. Peck's Bad Boy 19. In the Palace of the King 20. Rose Melville 25. Rose Coghlan 26. The Storks 29. Dora Thorne Feb. 1. Creatore's Band 5.

BROOKHAVEN.—HEUCK'S OPERA HOUSE (C. Heuck, mgr.): Blake, Porter and Willards in Great Roman Stadium 15; fair co. and business; pleased. A Life's M

NEIL FLORENCE

AS THE HUMMING BIRD — IN THE MUMMY AND THE HUMMING BIRD.

RICHMOND (VA.) NEWS-LEADER, Oct. 25.—Neil Florence, as Signor D'Orelli, the snarling, sibilant villain, is an accomplished, though somewhat "toothy" scoundrel. The proof of his success in his role lies in the fact that when he spewed out his sardonic retorts through his gleaming ivories the galleries hissed him fiercely and bitterly.

CHARLESTON (S. C.) NEWS AND COURIER, Nov. 6.—Mr. Neil Florence, as the Humming Bird, was another impossibility, however, for, admitting that clever men are not always angels, it was unreasonable to expect the change from the polished, cultured, literary man of the first act to the craven, unprincipled scoundrel of the final scene. The character is inconsistent, and not at all plausible. Of it Mr. Florence made the most that was possible.

SAVANNAH (GA.) NEWS, Nov. 7.—Mr. Neil Florence was excellently made up as the Italian lover, the "humming bird," who sipped honey where he could, regardless of whose garden he was robbing, and he sustained the part finely throughout.

PATERSON (N. J.) CALL, Sept. 25.—Neil Florence, who plays the part of Signor D'Orelli, the Humming Bird, gives a fine representation of a passionate son of Italy of the better class, whose whole aim in life appears to be the breaking up of happy homes.

JACKSON (MISS.) CLARION-LEDGER, Nov. 26.—Neil Florence, as Signor D'Orelli, the "Humming Bird," played the polished rascal in such a perfect manner as to make the audience long for the time when Guiseppe, who had been wronged by Signor D'Orelli, would get his revenge.

NASHVILLE BANNER, Nov. 25.—Neil Florence, as the Humming Bird, the Italian villain who had ruined one home and sought to ruin another, was most excellent. His interpretation of the foreign mannerism was faithful, and he was the villain the playwright had created.

NORFOLK (VA.) LANDMARK, Oct. 28.—The Signor D'Orelli of Neil Florence was a clever impersonation, which gave great pleasure to the audience. The fact is it was well nigh perfect, and was received with great favor.

GALVESTON NEWS, Dec. 31.—The villain in a play is persona non grata, and if the actor in that role makes a favorable impression upon an audience, it is purely through his art. Mr. Neil Florence in the character of Signor D'Orelli was entirely satisfactory.

VICKSBURG (MISS.) HERALD, Dec. 13.—But the complete success of the play does not linger on the ability of the star, for without a faithful portraiture of Signor D'Orelli it would go all to pieces in a twinkling. In this character Mr. Neil Florence shared equal honors, being graceful and faultless.

MOBILE REGISTER, Dec. 9.—Signor D'Orelli, as impersonated by Neil Florence, was a finished piece of acting.

NASHVILLE AMERICAN, Nov. 25.—Neil Florence, as Signor D'Orelli, gives all the spirit and insinuating craftiness to the part it demands.

COLUMBIA (S. C.) DAILY STATE, Nov. 3.—Mr. Neil Florence had a most difficult task to present Signor D'Orelli, the lustful, but this he did with great effect.

CHARLOTTE (N. C.) OBSERVER, Nov. 5.—Mr. Neil Florence, as Signor D'Orelli, the silky Italian adventurer, presented a clean, clear-cut character study.

SAN ANTONIO LIGHT, Jan. 3.—Neil Florence was a most enticing villain.

BEAUMONT (TEX.) ENTERPRISE, Dec. 30.—Mr. Neil Florence gave a rendition of D'Orelli which must have been satisfying to the most exacting. At times his work was striving in its conception. A better character study has not been hitherto enjoyed from the Kyle boards.

AUGUSTA (GA.) CHRONICLE, Nov. 14.—Neil Florence, as the villain, got himself thoroughly despised. He was as insinuating as a serpent, and as characterless as a convict. His conception of the part was thorough.

SHAMOKIN (PA.) HERALD, Oct. 17.—To Neil Florence, as the Humming Bird, fall equal honors of the evening. He was especially good in the third act.

DARLINGTON (S. C.) NEWS, Nov. 4.—Neil Florence, as Signor D'Orelli, or the Humming Bird, was evidently master of his part; and showed consummate skill in acting the part of the villain.

NOW AT LIBERTY. ADDRESS CARE DRAMATIC MIRROR.

good house and pleased. Sam T. Jack's 12; fair house. Helen Grantley in In the Palace of the King 15; good house; excellent performance. York State Folks 19. Gran Opera co. 22. At Valley Forge 23. Mr. Jolly of Joliet 26. Blanche Walsh 28. Katzenjammer Kids 30. David Harum Feb. 1. Uncle Josh Spruceby 2.

HANNIBAL.—PARK THEATRE (J. B. Price, mgr.): North Brothers 11-16 to large business. Plays: The Hand of Man, Utah, Little Princess, The Girl in White, In Greater New York, and Struggle for Gold. Prince of Pilsen 27. Just Struck Town 29. Barlow's Minstrels Feb. 1. Wizard of Oz 4. Run on Bank 6. Katzenjammer Kids 12. Quincy Adams Sawyer 13.

NEVADA.—MOORE'S THEATRE (E. H. Stettmund, mgr.): Sam T. Jack's Burlesquers 11; good co.; fair business. Helen Grantley in In the Palace of the King 12 failed to appear. Carrie Stanley 15; co. very bad. Uncle Josh Spruceby 22. Katzenjammer Kids 28. Our Goblins Feb. 4. Sweet Clover 11. Barlow's Minstrels 13. Quincy Adams Sawyer 18. The Jeffersons 22.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): Pickings from Puck 13; good house and co. Legally Dead 22. Sweet Clover Feb. 2. The Missouri Girl 4. Weary Willie Walker 6. Coon Hollow 25. David Harum 27. Katherine Willard 29.

LOUISIANA.—PARKS' THEATRE (Drury Parks and W. R. Haley, mgrs.): Ward and Wade Minstrels 11; big business and full satisfaction. Pickings from Puck 12; fine business; excellent co. North Brothers 18-20. A Cowboy Girl 29.

AURORA.—MINOR'S OPERA HOUSE (Louis J. Minor, mgr.): Shayne's Burlesquers 14; S. R. O. Rental (local) 19, 20. Carrie Stanley co. 25-27. Rental 28. Katzenjammer Kids 29. Uncle Josh Spruceby 30. The Convict's Daughter Feb. 3.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgrs.): Ward and Wade's Minstrels 15 to large house; performance vast improvement over last year. Missouri Girl 26.

KIRKSVILLE.—HARRINGTON THEATRE (F. M. Harrington, mgr.): Devil's Lane 19. Tuohy Comedy co. 21-23. Royal Princess Extravaganza co. 26. Weary Willie Walker 30.

CARTHAGE.—GRAND OPERA HOUSE (E. S. Brigham, mgr.): King Dodo 13; excellent co.; large business. Uncle Josh Spruceby 28. Gibney Stock co. Feb. 1-3. Our Goblins 5. Sweet Clover 13.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Land Markward, mgr.): Missouri Girl 1-16; good co.; S. R. O.; record broken. Uncle Josh Spruceby 20.

MOUNT CITY.—OPERA HOUSE (W. R. Crawford, mgr.): Uncle Josh Spruceby 13; good house; fair co. Kirkhoff Dramatic co. 18-23.

WEBB CITY.—NEW BLAKE THEATRE (E. S. Brigham, lessee): Yale Opera co. 17; good co.; fair house. Katzenjammer Kids 25.

LAMAR.—OPERA HOUSE (J. B. McGilvray, mgr.): Uncle Josh Spruceby 25. Blind Boone Feb. 3. Where is Cobb 12.

BUTLER.—OPERA HOUSE (J. A. Tremble, mgr.): Uncle Josh Spruceby 21. Our Goblins 29.

MONTANA.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, mgr.): Mr. and Mrs. D. E. Bandman in benefit for suffering Colorado miners 11 delighted large audience. Foxy Grandpa 15; good co.; fair house. The Bonnie Brier Bush 18. Devil's Auction 21.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): The Parish Priest 11; good business; excellent co. Devil's Auction 13; excellent co. and performance; S. R. O.

HELENA.—THEATRE (F. W. Agatz, mgr.): Human Hearts 13 to good house.

NEBRASKA.

LINCOLN.—THE OLIVER (Zehrung and Crawford, mgrs.): The Sultan of Sulu 13 to S. R. O.; production given with even more finish than last season. York State Folks 25. New Eight Bells 26, 27. Tim Murphy 28. Yon Yonson Feb. 2. Orpheum Show 3. The Convict's Daughter 5, 6. Gertrude Coghlan 8.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, mgr.): Charles B. Hanford Feb. 18. For Mother's Sake 22. The Pride of Jennico 27.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Payton Stock co. 11-16 to good business. Martin's U. T. C. 19 drew well. Joshua Whitcomb 27.——PARK THEATRE (John Stiles, mgr.): Two Little Waifs 14-16 drew well; pleased. Keystore Dramatic co. opened week 18-23 in The Fatal Scar to capacity. Other plays: The Hand of Man, Monte Cristo, Dixie Land, East Lynne, Mab, The Two Orphans, Mystery of Woodlawn, Camille, and For Home and Honor. James Boys in Missouri 25-27. The Village Fool 28-30.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Winchester 23. Girls Will Be Girls 25. A Runaway Wife 26. Zig Zag Alley 27. The Village Postmaster 29.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus. mgr.): Winchester 19 to good business; co. fair. Girls Will Be Girls 26. De Wolf Hopper Feb. 4.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): Joshua Whitcomb 25. Uncle Josh Spruceby 30. Martin's U. T. C. Feb. 1. Girls Will Be Girls 5. Mr. Pickwick 6.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, mgr.): Bennett-Moulton co. closed a season 16 that was rather unsuccessful. The Runaways 18 to capacity. The Catholic Club gave His Perilous Mission 19 and pleased many friends. The Real Widow Brown 20; fair business. Arion Glee Club (local) 26. Richard Mansfield 27. Francis Wilson 28. Our New Minister 30.——STATE STREET THEATRE (I. C. Mishler, mgr.): If Women Were Men did good business 14-16. The Game Keeper 18, 19; fair business; performance not up to last season. The Man of the World 20; good business. Himmelein's Ideals 25-30. His Last Dollar Feb. 1-3. To Die at Dawn 4, 5. Her First False Step 6.——ITEM: Manager Mishler has completed arrangements to be one of eight or nine theatres to give musical comedy and light opera all Summer, with change of co. weekly and two changes of bill each week.

HOBOKEN.—LYRIC THEATRE (H. P. Souller, mgr.; Grant S. Riggs, bus. mgr.): Midnight in Chinatown 14-16 played to good business; co. poor. Wealth and Poverty 17-20 opened to very good business; co. excellent. Why Girls Leave Home 21-23. A Human Slave 24-27. Too Proud to Beg 28-30.

BOONTON.—HARRIS LYCEUM (Harris Brothers, mgrs.): Side Tracked 22. Vaudeville 30. Faust 6. Culhane, Chase and Weston's Minstrels 8. Allen Villair in Heart of Texas 10.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (F. P. Waring, mgr.): Down by the Sea 15; good house and co.

NEW YORK.

ROCHESTER.—BAKER THEATRE (John E. Boyle, mgr.): Indoor Circus 17; packed house. The Heart of Chicago 18-20; fair attendance. Ninety and Nine 21-23 pleased fine attendance. Along the Kennebec 25-27. The Two Orphans 28-30.——NATIONAL THEATRE (Max Hurtig, mgr.): M'liss attracted fine audiences 18-20. When Women Love 21-23 pleased fair audiences. Arizona 25-27. The Two Orphans 28-30.——LYCEUM THEATRE (M. B. Wolff, mgr.): Three Little Maids 20; fair co. E. H. Sothern in The Proud Prince 22; good house. Cleveland Theatre Stock co. 25.——COLONIAL HALL: The Fays (hypnotists) 18-23; good business.——ITEM: Manager Boyle is making a grand success of his Sunday evening entertainments at the Baker Theatre.

J. W. CARRUTHERS.

ELMIRA.—LYCEUM THEATRE (M. Reis, mgr.): Richard Carle pleased capacity house in The Tenderfoot 16. Harry Leighton in Othello 18; good production; large house. A Ragged Hero 21. Katherine Ridgeway 22. Aubrey Stock co. 25-30.——AUDITORIUM (E. H. Colburn, mgr.): Boetlemann's Orchestra 22. Father Mathew Minstrels Feb. 2-4.——ITEMS: Jennie Eustace, of this city, has been engaged to play the Queen in Forbes Robertson's production of Hamlet. D. W. Slauson, formerly manager of the Keynote, has been added to the business staff of the Lyceum.—A new theatre is practically assured for Bath. Architects are drawing plans for the same.

J. MAXWELL BEERS.

TROY.—RAND'S OPERA HOUSE (M. Reis, mgr.): Ethel Barrymore in Cousin Kate 20; large and delighted audience. Field's Minstrels 21.——GRISWOLD OPERA HOUSE (M. Reis, mgr.): Through Fire and Water 14-16; fair houses. If Women Were Men 18-20; very meritorious play to good houses; co. good. New York Day by Day 21-23. The Volunteer Organist 25-27. Wealth and Poverty 28-30.——LYCEUM THEATRE (R. H. Keller, mgr.): Her Marriage Vow 14-16; co. and business good. The Village Fool 18-20; performance and business fair. Midnight in Chinatown 21-23. To be Buried Alive 25-27. Nellie McHenry 29, 30. When Women Love Feb. 1-3. Her Sister's Shame 4-6.——ITEM: Local authorities have made an inspection of theatres, and every recommendation will be carried out at once and perfect safety will be assured.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): A Chinese Honeymoon 14; fair house. Ethel Barrymore in Cousin Kate 15; large audience. Al. G. Field's Minstrels 16 drew well and pleased. Three Little Maids 19; business and co. good. E. H. Sothern 21. Viola Allen 23.——BASTABLE THEATRE (H. A. Hurtig, mgr.): Joe Welch in The Peddler was fairly attended 14-16. When Women Love to light business 18-20. Nellie McHenry 21-23. Charley Grapewin in Mr. Pipp (return) 25-27. Arizona 28-30.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): Kidnapped in New York 14-16 amused mediocre attendance. The Ninety and Nine 18-20; best play seen at this house in a long while; was capably performed to good business. Kate Claxton 25-27. The Heart of Chicago 21-23. Along the Kennebec 28-30.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. R. Sweet, mgr.): Players' Stock co. in My Friend, the Liar, 16 to disappointing business; good co. Myrkle-Harder Stock co. 18-23 opened in My Jim, followed by Caught in the Web, The Tide of Fortune, and The Naval Cadet first half of week; good co. and specialties; well attended. Ethel Barrymore in Cousin Kate 21; cleverly acted; large audience. Daniel R. Ryan Stock co. 25-30. Culhane, Chace and Weston's Minstrels Feb. 2. Robert B. Mantell 3. Wilton Lackaye 6.——ITEM: Your correspondent had a very pleasant interview 16 with Calder Johnston, formerly of THE MIRROR staff, now business-manager of the Players' Stock co.

KINGSTON.—OPERA HOUSE (C. V. DuBois, mgr.): Bennett-Moulton co. 18-23 opened with A Daughter of the People to capacity. Other plays: The Belle of Virginia, The Lyndon Bank Robbery, Outcasts of Society, Shipwrecked, A Struggle for Life, By the King's Command, and The Working Girl. Fred Wright co. 25-30. Robert B. Mantell Feb. 4. Railroad Jack 6.——EMPIRE OPERA HOUSE (I. Mitchell, mgr.): The Village Fool 16; fair co.; light business. Cinematograph 25-27.

JAMESTOWN.—SAMUELS OPERA HOUSE (M. Reis, lessee; J. J. Waters, res. mgr.): Why Women Sin 14; good co. and business. The Heart of Maryland 18; excellent attraction; fair business. The Tenderfoot 19; excellent attraction to packed house. Kidnapped in New York 20; co. and business light. England's Moving Pictures 21. Young Tobe Hoxie (return) 23. Wilbur Opera co. 25-30. Operas: Said Pasha, Two Vagabonds, Bohemian Girl, Chimes of Normandy, The Mascot, Girofle-Girofla.

ALBANY.—EMPIRE THEATRE (H. R. Jacobs, mgr.): E. H. Sothern 18 canceled. Field's Minstrels 20; good co. and business. If Women Were Men 21-23. Robert B. Mantell in The Light of Other Days 29, 30.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Deserted at the Altar 14-16; good business pleased. Kate Claxton 20, 21. Henry Irving 23. M'liss 25-27. The Volunteer Organist 28-30.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Corse Payton Comedy co. 18-23 to good business. Plays: Harbor Lights, Rosedale, A Royal Sinner, The Trail of Sin, The Wall Street Merchant, Resurrection, The Sultan's Daughter, and Davy Crockett. Wealth and Poverty 27. Robert Mantell Feb. 2. Roe Stock co. 3-6.

BINGHAMTON.—BIJOU THEATRE (J. P. E. Clark, mgr.): Carner Stock co. 11-18. Plays: A True American, A Romance of the South, Brother Against Brother, California, Hazel Kirke, and All a Mistake; good houses. Thelma 18 drew good business. A Ragged Hero 20; large audience; excellent satisfaction. Othello 21. Bennett-Moulton co. 25-30.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Side Tracked 16 pleased large house. Kate Claxton in The Two Orphans 18; excellent performance to fair house. Culhane, Chace and Weston's Minstrels 23. McAuliffe Stock co. 25-30. Young Tobe Hoxie Feb. 3. Robert B. Mantell 6. Washington Minstrels (local) 10.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Field's Minstrels 18; S. R. O.; excellent satisfaction. Ethel Barrymore in Cousin Kate 19; S. R. O.; excellent performance; enthusiastic audience. Soldiers of Fortune 22. Rhe Lorraine Feb. 1-6.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): A Chinese Honeymoon 15 to medium audience; pleased. Ethel Barrymore in Cousin Kate 18; large attendance; good performance. Lovers' Lane 21; good attendance; fair presentation. Viola Allen 22. Al. G. Field 23.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Jere McAuliffe Stock co. closed week 11-16 with The Penitent. A Runaway Match, Outcasts of a Great City; good business. Soldiers of Fortune 20; good business and performance. Utah 23. A Country Girl 27. Myrkle-Harder co. Feb. 1-6.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): The Heart of Maryland 14 pleased fair house. Robert Hilliard 16; good business; performance one of best this season. Miss New York, Jr., 22. Under Southern Skies 23. Robert B. Mantell 25. For Her Children's Sake 30.

BOONVILLE.—COMSTOCK OPERA HOUSE (Traffarn and Sawyer, mgrs.): The Moonshiner's Daughter 14 pleased fair house. Boston Concert and Carnival co. 15; good house; not well pleased. Vogel's Minstrels 19; good house; fine co.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Thelma 14 pleased fair business. Robert Hilliard in That Man and I 15; large business; fine co. A Ragged Hero 16 satisfied topheavy house. New York Day by Day 19. Huntley-Moore co. 20-30.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Imperial Quartette and Band 19 pleased a good house. Alonzo Hatch Musical co. 27. Robert B. Mantell 29. Klark Urban co. Feb. 1-6. Standish Stock co. 8, 9. Village Parson 15.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Field's Minstrels 14; best this season. Howe's Moving Pictures 21. The Village Parson 22. Kate Claxton 23. Fred Wright's co. 25-27.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, mgr.): Howe's Moving Pictures 18; large house. The Village Parson 19; very good performance and house.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, mgr.): A Ragged Hero 18 pleased good house. The Village Parson 23; fair business. When Women Love 25. Robert B. Mantell 26.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgr.): Howe's Moving Pictures 28. Letter Carriers' Minstrels 29. Robert B. Mantell Feb. 3.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): Miss New York Jr., 16; fair house and performance. The Heart of Maryland 23. Chester and Rodney Stock co. 25-30 canceled.

PORT JERVIS.—CASINO THEATRE (O. S. Hathaway, mgr.; W. A. Kadel, res. mgr.): The Real Widow Brown pleased good house 15. Side Tracked 20; big business; good performance. Othello 25.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Along the Kennebec 19; small house. The Village Parson 20; small house. Cinderella (local) Feb. 8-11.

PERRY.—AUDITORIUM (Cole and Staunton, mgrs.): The Village Parson 18; fair house and show. Mason's Ten Nights in a Bar Room 29. Vogel's Minstrels Feb. 5.

WARSAW.—NEW FARMAN THEATRE (D. M. Cauffman, mgr.): Kidnapped in New York 19; good co. and business. A Ragged Hero Feb. 9. Uncle Josh Spruceby 16.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Corse Payton Comedy co. 11-16 to capacity. Field's Minstrels 19. Lovers' Lane 22. Soldiers of Fortune 23.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): The Tenderfoot 18 broke season's record. A Ragged Hero 25.

WAVERLY.—LOOMIS OPERA HOUSE (A. C. Tobias, mgr.): A Ragged Hero 19; S. R. O. Othello 23. Uncle Hez Feb. 2. Simple Simon 6. Power of the Cross 8.

WELLSVILLE.—BALDWIN'S THEATRE (S. F. Sherman, exchange lessee; E. W. Glanche, local mgr.): Along the Kennebec 18; light business; extreme cold weather.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Thelma 16; good performance; large audience. Othello 19 pleased S. R. O. Howe's Moving Pictures 23.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Thelma 28. Vogel's Minstrels Feb. 3. Simple Simon 19. A Ragged Hero March 1. Fast Mail 14.

LYONS.—MEMORIAL THEATRE (Wallace and Gilmore, mgrs.): Powell, lecturer, 22. Vogel's Minstrels 30. Local Minstrels Feb. 12.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): Kidnapped in New York 18 pleased good business. The Village Parson 25.

HUDSON.—ELKS' THEATRE: Culhane, Chace and Weston's Minstrels 20; satisfactory performance to crowded house. A Hidden Crime 21.

BATH.—CASINO OPERA HOUSE (Charles A. Shultz, mgr.): Howe's Moving Pictures delighted house 15.

PENN YAN.—YATES LYCEUM (H. E. Bell, mgr.): In the Shadow of the Gallows 14; good performance; good business. The Village Parson 21.

CLYDE.—OPERA HOUSE (Wallace and Gilmore, mgrs.): Thelma 26.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): The Way of the Wicked 28.

NORTH CAROLINA.

WINSTON-SALEM.—ELKS' AUDITORIUM (J. M. Wilson, mgr.): The Gay Mr. Goldstein 14; business good; performance excellent. Mabel Paige co. 18-23 opened with The Princess of Patches; S. R. O.; co. good. The Runaways 26. Hi Henry 27. When Knighthood Was in Flower 28. A Friend of the Family 30.

RALEIGH.—METROPOLITAN OPERA HOUSE (Everard Baker, mgr.): The Gay Mr. Goldstein 16; good business. Sadie Martinot in His Excellency the Governor 19; good business; audience pleased. The Fast Mail 20.

CHARLOTTE.—ACADEMY OF MUSIC (J. S. Elburg, local mgr.): Sadie Martinot in His Excellency the Governor 20; good business; performance fair. A Texas Steer 21. Mabel Paige 25-30.

ASHEVILLE.—GRAND OPERA HOUSE (Whitloch Brothers, mgrs.): Jefferson De Angelis 20. His Excellency the Governor 21. A Texas Steer 23.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Slaves of the Mine attracted fair business 14; average performance; satisfied house. Finnigan's Fortune (local) 19. A Runaway Match 21. Kilties' Band 24. Foxy Grandpa 25. Bonnie Brier Bush 29. Bostonians Feb. 1. Sag Harbor 2. Dan Sully 10. Rose Shav Opera co. 15.

WAHPETON.—OPERA HOUSE (W. C. Probert, mgr.): Sanford Dodge in Taming of the Shrew Dec. 13; good co. and house. Girl from Sweden 20. Runaway Match 23. Midnight Express 28. Peck's Bad Boy Feb. 3.

FARGO.—OPERA HOUSE (C. P. Walker, mgr.): Slaves of the Mine 15; fair co.; good business. The Kilties' Band 19. Foxy Grandpa 21. North Dakota State Band 24.

MANDAN.—OPERA HOUSE (Kennelly, mgr.): The Girl from Sweden 23. The Slave of the Mine 26. The Midnight Express Feb. 9.

GRAFTON.—GRAND OPERA HOUSE (H. L. Hausseman, mgr.): Slaves of the Mine 11; co. good; to light business.

OHIO.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): Wilbur Opera co. began three nights' engagement 4 to poor houses; attraction did not please and attendance was so poor that Manager Rice financially assisted co. to get out of the city. Repertoire: Said Pasha, Fra Diavolo, Two Vagabonds, Chimes of Normandy, Bohemian Girl, and La Mascotte. Nellie McHenry in M'liss opened 7 for three nights and did some better; co. good. Dan Sully gave his second presentation of The Chief Justice and pleased. He will strengthen co. The play does not seem to be as strong as The Parish Priest. The Minister's Daughters 14. Lovers' Lane 15. Young Tobe Hoxie 19 (reappearance). Heart of Maryland 20.——PARK THEATRE (Joe Weber, mgr.): Fortune Teller 4 did great business; Herman Hershberg as the German was well received; he is a local man and formerly sang here with Henrietta Crosman. Mr. Dooley week 11 pleased with excellent co. The Governor's Son 18.——ITEMS: Charles Lillian, stage director, is in New York City, the guest of friends and relations.—Mrs. Chandler, Mr. and Mrs. Rice's daughter, has returned to New York City.

FLEET B. KEMP.

DAYTON.—VICTORIA THEATRE (L. M. Roda, gen. mgr.; G. C. Miller, bus.-mgr.): Herrmann 14; fair performance; business good. A Japanese Nightingale 20; production well staged; business good. The Tenderfoot (return) 21. Bertha Galland 25. The Burgomaster 27. Paula Edwardes 30.——PARK THEATRE (G. H. Burroughs, mgr.): From Rags to Riches 14-16 pleased big audiences. Search Lights of a Great City 18-20; big melodrama; capacity business. The Ragged Hero 21-23. The Desperate Lord Barrington 25-27.

LUCIEN A. SOWARD.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, mgr.): Will H. Myers Stock co. 11-13 to poor business. Plays: Through the Breakers, The Moonshiners, A Ragged Hero, The Heart of Colorado, Two Little Waifs 14 pleased fair house. Young Tobe Hoxie 15 to poor business; excellent co. and performance. The Flaming Arrow 16; S. R. O.; good co. A Break for Liberty 18 pleased full house. Dare Devil Dorothy 19 pleased fair house. Thomas Jefferson in Rip Van Winkle 20; excellent performance; poor business. Mary Emerson in His Majesty and the Maid 22. For Her Children's Sake 23. E. V. Phelan Stock co. 25-31. A Girl of the Tenderloin Feb. 1. Her Honor the Judge 2. Damon and Pythias 3. Through the Center of the Earth 6-8. Stetson's U. T. C. 9. Field's Minstrels 11. Chicago Glee Club 12. A Bunch of Keys 15. A Desperate Woman 17. Last Days of St. Pierre 19. The Flight of Princess Ursula 20.

HAMILTON.—THE JEFFERSON (Tom A. Smith, mgr.): Blanche Hall in The Lily and the Prince 13; small house; very good performance. Stetson's U. T. C. 14; good business. Herrmann the Great 15; good house. Happy Hooligan 16 turned people away at matinee; large house at night. Ward and Vokes in A Pair of Pinks 19; good business, co. and performance. Woman Against Woman 26. German Stock co. of Cincinnati 27. A Homespun Heart 28. The Tenderfoot 29. A Convict's Daughter 30. Marie Cahill Feb. 1. The Silver Slipper 4. Katzenjammer Kids 6. Isabel Irving 8. Miss Bob White 10. The Earl of Pawtucket 12. The Fortune Teller 13.——GLOBE OPERA HOUSE (Tom A. Smith, mgr.): This house has been closed by the city authorities, there being an insufficiency of exits. The future of the house is in doubt and all bookings have been canceled.

PORTSMOUTH.—GRAND OPERA HOUSE (Harry C. Gordon, mgr.): Van Dyke-Eaton co. 4-6; business fair. Plays: Faust, Under Sealed Orders, Carmen, Across the Desert. The Great Lafayette 7 delighted large business; good performance. Life of a Fireman 8 to S. R. O. A Break for Liberty 11 pleased topheavy house. When Johnny Comes Marching Home 12 to capacity; excellent performance. Bennett-Moulton co. 14-16. Alphonse and Gaston 20. An Aristocratic Tramp 21.——ITEM: Albert J. Reiniger, stage-manager of the Grand for many years, has accepted a position as stage carpenter with Lafayette. He left for Louisville 10 to join the co.

ATHENS.—OPERA HOUSE (Slaughter, Finsterwald and Hedge, mgrs.): Lyman Twins in At the Races 18 pleased fair house. Alphonse and Gaston 22. Damon and Pythias 28. Human Hearts 29. Sign of the Cross Feb. 1. Too Proud to Beg 4. The Fatal Wedding 9. Stetson's U. T. C. 13. An American Hobo 18. For Her Children's Sake 19. City Club Extravaganza co. 23.——COLLEGE AUDITORIUM: Boston Ladies' Symphony Orchestra gave an excellent concert to an immense audience 20. Receipts about $500 at 50c. prices.

AKRON.—NEW COLONIAL THEATRE (M. Reis, prop.): Lovers' Lane 16; co. good; fair attendance. Cook-Church Stock co. 18-23; fair co. and business. Plays: An Actor's Romance, Gypsy Jack, A Rough Rider's Romance, Romeo and Juliet, The Dice of Death, The Power of Love, East Lynne, American Dollars, The Tenderfoot 20; co. good; large audience.——GRAND OPERA HOUSE (T. R. Albaugh, mgr.): Ten Nights in a Bar Room 14-16 satisfied fair business. A Ragged Hero 18-20 pleased. An Orphan's Prayer 21-23. To Die at Dawn 25-27.

ALLIANCE.—OPERA HOUSE (Nat S. Smith, mgr.): The Minister's Daughter 13; small house; well pleased. Will H. Myers' Stock co. 14-16; fair business and satisfaction. Plays: Through the Breakers, The Moonshiners, and A Ragged Hero; fair business and satisfaction. Young Tobe Hoxie 18; fair business; splendid attraction. The Flaming Arrow 22. Her Majesty and the Maid 25. The Village Grocer 26. Stetson's U. T. C. 27. When Johnny Comes Marching Home 30.

CAMBRIDGE.—COLONIAL THEATRE (H. B. Marston, mgr.): Young Tobe Hoxie (return) 12; splendid business; performance good. Her Only Sin 22. Brookes' Band 28.——HAMMOND'S OPERA HOUSE (Robert Hammond, mgr.): Ines Lehar 11-13; fair co. and business. Plays: Greed for Gold, A Western Girl, Frisky Mrs. Finnigan. A Break for Liberty 15 failed to appear. The Minister's Daughters 16 pleased two good houses.

STEUBENVILLE.—GRAND (W. R. Lippe, mgr.): Flaming Arrow 19 pleased big house. A Handsome Cabman 20; fair co. When Johnny Comes Marching Home 23. Hello, Bill 25. Buried at Sea 27. Young Tobe Hoxie 28. Mary Emerson in His Majesty and the Maid 29. An Orphan's Prayer 30. A Wayward Son Feb. 3. U. T. C. 6. Brooke's Band 7. Through the Centre of the Earth 10. Al. G. Field 12.

LIMA.—FAUST OPERA HOUSE (E. F. Maxwell, mgr.): Buried at Sea 12; fair house and performance. Her Only Sin 15; good house and performance. Human Hearts 16; fair performance, good house. Ward and Vokes in A Pair of Pinks delighted S. R. O. 18. The Funny Mr. Dooley 19; fair house and performance. Stetson's U. T. C. 22. Katherine Osterman 23. Side Tracked 26. On the Bridge at Midnight 27. Thomas Jefferson in Rip Van Winkle 30.

SANDUSKY.—NIELSEN OPERA HOUSE (George A. Boeckling, mgr.): James Kennedy co. did well 11-16; everybody pleased. Plays: Sheridan Keene, Detective, Too Young to Marry, Rosedale, or The Rifle Ball, A Poisoned Dagger, Resurrection, and A True Irish Gentleman. The Sign of the Cross to capacity 19. Human Hearts pleased a fair sized audience 21. As You Like It 25. Rip Van Winkle 26.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, mgr.): The Wilbur Mack co. 11-16 satisfied; good business. Plays: Under a Shadow, A Prisoner of War, A Gay Bachelor, In Old Virginia, The Country Judge, The Lost Heir. Whitney Opera co. in When Johnny Comes Marching Home 19 pleased packed House. A Gentleman of France 23. Human Hearts 27.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalie, mgr.): Julia Gray in Her Only Sin 13; good performance to fair patronage. Happy Hooligan 15 pleased very large audience. Just Struck Town 16; fair performance to two good houses. Ward and Vokes in A Pair of Pinks 20. Richard Carle in The Tenderfoot 22. Stetson's U. T. C. 23. Charles Dalton in A Gentleman of France 25.

MASSILLON.—NEW ARMORY (G. C. Haverstack, mgr.): Damon and Pythias 14; large audience; co. fair. Dare Devil Dorothy 15 pleased fair audience. Flaming Arrow 20. Thomas Jefferson 23. When Johnny Comes Marching Home 29. Martin's U. T. C. 30. Miss New York, Jr., Feb. 2. Alabama 9. For Her Children's Sake 11. Sign of the Cross 16. Homespun Heart 17.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George Tannehill, mgr.): Minister's Daughters 19; performance and audience fair. Her Only Sin 21. Homespun Heart 23. Human Hearts 26. Funny Mr. Dooley 28. Convict's Daughter Feb. 9. Fatal Wedding 13. Shore Acres 16. American Hobo 20. For Her Children's Sake 25.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): Young Tobe Hoxie 13 pleased good house. Brother Against Brother 19 delighted full house. Her Only Sin 23. Why Women Sin 28. Martin's U. T. C. Feb. 4. Miss Bob White 6. For Her Children's Sake 12. As You Like It 19. The Irish Pawnbrokers 26.

BOWLING GREEN.—CHIDESTER THEATRE (J. F. Hutchinson, mgr.): The Sign of the Cross 16 gave good show to crowded house. Side Tracked 20. To Die at Dawn 22. The

The orchestra at the Hotel Buckingham, under the able direction of Professor Binhak, has a clientele that invariably scans the musical programme as frequently as they look at the menu. Favorite numbers include selections from Rosenfeld and Sloane's "Mocking Bird," Ranken and Hadley's "Nancy Brown," Smith and Englander's "Office Boy," and J. Heinman's "Bessie."

Heelan and Helf have written a song, entitled "Under the Mistletoe Bough," which is being received with much favor by the headliners, and is now featured by Leighton and Leighton, Johnny Carroll, and the Rooney Sisters.

"Only You and I, Love" had to be repeated many times, "and is a gem," says J. Aldrich Libbey.

"Peace Be With You," an Irish song, published by the Windsor Music Company, is being used with success by De Vere and Kenwick, Casey and Lamar, Harry McAvoy, May and Miles, Mack and May, and others.

A feature of the "Beautiful Act" of the Rialto Girls is their graceful dancing to the strains of Abe Holzmann's new military march, "Uncle Sammy."

Pauline Hall will shortly appear over Keith's circuit, and sing one of Williams and Van Alstyne's latest creations, entitled "If I Were Only You, Sweetheart." Miss Hall has just arrived from the coast, where she has been playing a long engagement over the Orpheum circuit. She has been doing "Navajo" with success.

Julien Edwards is writing all the new music for the return engagement of The Wizard of Oz at the Majestic Theatre.

"Star of My Life," the love song by Ed. Corliss, was sung by Katherine Miller, the vivacious comedienne, who made a hit with it.

The selection from Smith and Englander's "Office Boy" was a highly appreciated number to the audiences of the Dewey Theatre, New York. John Wildner directed the orchestra, and the result was highly creditable.

W. A. Wolfe, of the Great Barlow Minstrels, has found a splendid vehicle in H. W. Petrie's composition, "Out Where the Breakers Roar."

"Du, Du Liebs mer in Herzen," or "The Wearin' of the Green," an Irish character song, by Heelan and Helf, is being received with favor among the singers of this class of song.

Navada Farrington is receiving many recalls singing "My Bessie's Wedding Day."

Christie MacDonald is singing a coon ballad of Maud Nugent's, "The Moon, Coon, and the Little Octoroon." It is one of the hits of The English Daisy.

"I'm Next to You," published by the Buffalo Music Company, Kansas City, Mo., is being rehearsed by Clarice Vance, who expects to sing it in New York in February. West's Minstrels are also featuring this song in their olio, and the new edition will shortly be issued by the publishers.

Libbey and Trayer will feature Dowling and Marion's "Chipeta," an Indian love song, which they will do in costume. Miss Trayer, as the Indian maiden, and Mr. Libbey in his well-known impersonation of Buffalo Bill. Much is expected from the elaborate setting this song has been given. Published by the Dowling Sutton Music Company.

"For Many Years," by Eugene Ellsworth, is on the market, with a very pretty title-page, on which is reproduced the Personal which inspired the song.

"Papoose Dance," a new Indian march, published by the Windsor Music Company, is being used to advantage by Crouch and Richards, Fischer and Johnson, Phil Victor, and others.

MATTERS OF FACT.

The Crete Opera House, Paris, Tenn., equipped with modern appliances, draws from a population of 7,000. Rison and McAdoo, who manage the house, have open time for part of the season. Stock companies for the Summer will also be considered.

Forger's cleaning and dyeing establishment at 704 Eighth Avenue, this city, numbers among its clientele many professionals, who commend the workmanship and the promptitude with which orders are attended to. In emergency cases gowns will be returned in a remarkably short time. Mr. Forger has ten branch stores in this city.

Professor Bachimont promises a practical knowledge of the French language in thirty lessons. He has day and evening classes, and also gives private lessons at his school, Arcade Building, 1947 Broadway.

A little immediate time is open at the Taylor Opera House, Trenton, N. J. Only recognized attractions are wanted by Manager A. H. Simonds.

Theatrical entertainment of a musical order is wanted for the Summer season, from Decoration to Labor day, at Whalom Park Theatre, owned by the Fitchburg and Leominster Street Railway at Fitchburg, Mass. W. W. Sargent is doing the booking.

Fred C. Rider, manager Davis Hall, Ellicottville, N. Y., informs attractions that his town is booming, and that for the best of them he has open time, and invites correspondence.

J. Francis Kirke gives notice that he is the author of the play, His Sister's Shame, and that he has had the play and title copyrighted. He states he is the only one authorized to produce the play. Mr. Kirke is a member of the Thanhouser Stock company, Milwaukee.

Theodore Roberts, who originated one of the principal parts in The Triumph of an Empress, after closing with James K. Hackett in John Ermine, is now open to offers. He may be addressed in care Actors' Society, or at his residence, 234 West Twenty-first Street.

The new Opera House at Corning, Iowa, managed by F. C. Reese, has open time in February, March and April for the right attractions. Good reports come from this town.

A city in the South with a population of 15,000 wants a first-class stock company for a Summer theatre. Particulars can be secured of "Rougelect," care this office.

Strong repertoire companies are offered open time at the Music Hall, Lewiston, Me., by managers Horbury and Cheetham. Good one-nighters can also have time here.

Professionals visiting Grand Rapids, Mich., are invited to stop at the Heritage, on the European plan. Boniface John Moran has catered to the profession for a number of years, and is thoroughly cognizant with the needs of his clients, whom he is ever ready to serve. All comforts are guaranteed at moderate prices.

Close to Pueblo, Col., the Colorado Fuel and Iron Company owns a large reservoir, upon the banks of which an ideal Summer park was built early last year. The first season was successful beyond expectations, and many improvements are planned for the season of 1904. The theatre in the park seats 1,000, and the stage is good size, having an opening of 36 feet. The park is controlled by the Lake Minneque Park and Amusement Company of Pueblo, and is managed by Charles A. Galloway.

Neil Florence, who made a hit as the Humming Bird in The Mummy and the Humming Bird, is now at liberty and invites offers. He may be addressed care of this office.

Manager H. W. Holby has some good open time for the rest of this season at his theatre at Greenville, Pa.

John Gorman will be at liberty after Feb. 3, as Tim Murphy is going to change his play and there is no part in the new piece for Mr. Gorman. Mr. Gorman scored well in the light comedy role.

LETTER LIST.

WOMEN.

Adams, Suzanne, Madine Atherton, Madeline Allen, Ethel Aldrich, Jennie Atkinson, La Petite Adelaide, Edna Ang, Flora Arkel.

Brandon, Addie, Georgie Grandon, Kate Blanke, Lucile Bremont, Margie Brooks, Mrs. D. E. Benn, Lottie Bates, Marion Blake, Jeannette Bogeard, Hope Booth, Marie Bishop, Maud Banks, Mrs. W. E. Bonner, Anna Brand, Henriette Browne, Edith C. Blair, Mrs. Frank Beal.

Comstock, Nannette, May Courtney, Bertha Creighton, Mrs. Wm. Carleton, Emma H. Curren, Pauline Cooke, Grace Crepar, Esther T. Crater, May Cowen, Mabel Cameron, Margaret Call, Bessie Crawford, Beatrice Cooper, Clara Cusack, Lillian Mae Crawford, Corolie Clifton, Inez Constance.

Deral, Lucile, Esta Dean, Mildred Douglass, Adelaide Dickey, Carolyn Dudley, Mrs. Will Danforth, Hazel Dale, Lucille Dale, Hazel Dunham, Alice M. Dale, Miss Theo. Dudley, Madge Drew.

Echard, Flora, Kate Everleigh, Lottie Evans, Adel Estep, Florence Eldridge, Mrs. L. T. Ellis.

Florence, Mabel, Gertrude Fort, Addie Farwell, Frances Florida, Marguite Franc, Mrs. J. J. Farrell, Sadie Fearon, Della Freece, Pearl Frazer, Lucille Fallin, Mary Fairchild.

Gerald, Alice E., Mabel R. Griffith, Avis Gibney, Belle Glyndon, Georgia Gardner, Jennie Gentry, Frances Gray, Anna Ganon, Maisie Greville, Mrs. Frank L. Gregory, Edna Goodrich, Agnes Garden.

Hayman, Margaret R., Frances Hanson, Hazel M. Hall, Evelyn Haven, Louise Hardenbergh, Mrs. Geo. F. Hall, May Huntington, Maud Harrison, Mildred Hyland, May Harrison, Jane Hall, Florence Hawkins, Kitty Hamilton, Rita T. Harrington, Mrs. J. H. Haverley, Mrs. John Hale, Lizzie M. Huntoon.

Irving, Henriette.

James, Carolyn, Gracie Jackson.

Keane, Doris, Mattie Keene, Hazel A. Kildan, Julie Kingsley, Susie Kirwin, Mrs. J. W. Kirk.

Lackey, Helen, Mrs. David W. Landan, Irma Leponn, May Linden, Carolyn A. Lee, Dorothy Lewis, Jessie Lancing, Olivia Lowe, Anita Lee, Elizabeth Lea, Harriet Lindsay, Margaret Little, Beatrice Lieb, Nellie Leonard, Leslie Lyle, Lottie Leam, Edna E. Lynes, Rose La Harte, Jeffreys Lewis.

Merritt, Bessie I., Mrs. J. R. Meade, Jessie Maitland, Minnie Milne, Mrs. Wm. Masson, Gussie Monroe, Alace Meredith, Gertrude Magill, Alice Murrell, Jean Mawson, Alice Manville, Ida Muller, Niva Morris, Trannie Morton, Mrs. Edw. Maynard, Mabel Moore, Mildred Morris, May Mackey, Olive McConnell, Florice Mace, Cecilia McBride, Meta McCutcheon, Emily McPherson.

Newell, Mrs. Wm., Nellie V. Nichols, Dorothy Neveille, Lillian Norris, Maude Napier, Sally Noble.

O'Brien, Nora, Lena Osborne, Evelyn Ormsby, Elita P. Otis, Grace Ogden.

Paulet, Clara, Camille Porter, Zella F. Parke.

Rankin, Edith, Gertrude Rutledge, Felice Robinson, Marion Russell, Mrs. Rotnour, Susie Riggs, Margaret N. Robinson, Ruth Russell.

Seymour, Pauline, Emma Steiner, Minnie Sharp, Ellen Seymour, Marie Swartzel, Marie Soule, Violet Staley, Elsie Stannard, Vesta Stanton, Mrs. Thos. G. Scott, Marion Strickland, Etta Stetson.

Thill, Josephine, Moselle Tatum, Alice Thornton, Eva Tallman, Eugenie Thayer, Daisie Thorne, Grace Thurston, Rose Tiffany, Bessie K. Tyler, Augusta M. Taylor.

Valeska, Marie, Clarita Vidal, Evelyn Voltaire.

Windthron, Madeline, Gladys C. Wesson, Lila Williams, Lucile Watson, Amarite Wilson, Margaret Walker, Georgie Warner, Kathrine West, Mrs. R. D. Way, Jane Wheatley, Ethel Whitesides, Helen West.

Yost, Isabel, Edith Yerrington, Florence Lake Young.

MEN.

Abbott, Frank, Jack Arntan, M. L. Alsop, Chas. T. Aldrich, H. B. Acker, Louis Albian, M. Ando, Sam Allen, Frank Adams, Wm. W. Auburn, Jos. E. Arlington.

Barrymore, Carrol J., Geo. Brewster, Edw. S. Baker, Fisher Burns, J. F. Beck, Wm. J. Block, Ed Barrough, Elvis Blackman, Virgil L. Bowman, Ray Bowden, Jas. O. Barrows, Henry Belmars, Chas. P. Benton, Geo. Bogus, Winfield Blake, Jas. J. Brown, Lorrain Board, Julian T. Bell, Henry Belmar, F. D. Bryan, Walter C. Bellows, Edw. Budley, Jas. Briel, J. M. Blanchard, Chas. E. Boardman, Elmer Buffham, Herbt. Brooks, Sheridan Block, Leonard Barry, Emile Barrangor.

Carroll, Geo., Herbt. L. Clark, Le Roy Carleton, Bernard Cavanaugh, Edw. Corbett, Robt. Cummings, Edw. Chalmers, Jack Campbell, Maurice H. Chick, Edw. B. Collins, Ernest Clifton, Wm. Courtenay, Claude H. Cooper, Peter A. Cray, Frank G. Campbell, Chas. Clear, Herbt. J. Corthell, Percival W. Clement, George Canning, Frank Croce, Pat Chappelle, Herbt. B. Chesley, W. E. Calahan, Warren Chase, Geo. M. Cohn, Herbt. S. Cawthorne, Jas. R. Carey.

Donna, Francis, Billie Davis, W. N. Drew, Alf T. Dickinson, Forrest Delmar, Geo. A. Davison, Oswald Darrach, Percy De Mille, Geo. B. De Long, J. E. Dodson, Jas. Downs, Harold P. Davis, Walter Damrosch, Al. Denier, D. L. Don, Jno. De Gen, Emmett De Voy, Fred Douglass, Jas. H. Dobbins, Cliff Dean, J. F. Durham, Albt. B. Dorris, Wm. Dougherty.

Eaton, Elwyn, W. O. Edmunds, Harry B. Etynge, Oscar Eagle, Wilson Enos, Chas. E. Ellis, Lester M. D. Edwards.

Francis, Wm., Albt. Farrington, N. Chapman Ford, Geo. M. Forepaugh, Ernest L. Ford, Edwin Fowler, Frank V. French, Clint G. Ford, Perkins de Fisher, Max Freeman, H. H. Forsman.

Greene, Clay M., Master Lores Grimm, Len Gordon, Wm. Gaston, J. S. Guthrie, J. H. Gardinere, Fred Garland, Herbt. Gresham, Phil Gastrock, W. H. Gelatt, Jules Grau, F. Gottschalk, Rich'd Ganny, Wm. Gibson, Cliff W. Gilbert, Chas. Gibson, Robt. Gates, Chas. J. Goode.

Hart, Joe, Will Hanway, Walter Hannon, Louis Herbert, C. W. Haynes, C. Edw. Hall, Robt. Hazelton, Max W. Harris, Harry Hoffman, Frank K. Hepburn, Milton O. Higgins, Frank Hursom, Louis Heinsleoft, Thos. N. Hefron, Jno. Hendricks, Wm. Hanna, Russell Hughes, Burt Harley, Jack Harding, Thos. Harrison, J. Wm. Hills, H. J. Herrick, Cecil Humphreys, J. E. Huest, O. Harlan, Walter O. Hill, S. Melville Hammett, Jas. J. Holland, Geo. Homans, Hill and Treadway.

Irving, Robt., Chas. Ill.

Juhre, Albert, Wm. W. Jefferson, Martin Julian, Gerald Jerome, Loyolla Johnson, Mortimer Johnson.

Kegenies, Robt. B., W. H. Kinras, Fred Kennedth, Wm. J. Kane, J. J. Kirk, Lee Kugel, Chas. Klein, Edw. M. Kimball, Chas. Kent, A. C. Knorr, P. J. Kennedy, J. L. King, Burt L. King.

Lyding, Geo., W. D. Losella, H. T. Large, Jos. F. Lambert, H. J. Loveday, Fred Lyster, Alex. Leonard, Morris Levy, Albt. Lang, Leo Lunn, J. A. Leanhardt, M. W. Lefingwell, E. Lucas, Jos. Le Brandt, Edmund Lyons, Victor D. Levitt, H. W. Lennon, A. G. Longfellow, Jas. Lawrence, H. B. Lauman.

Medland, Jack, E. T. Mora, Frank Murphy, Ben Mowatt, Jno. Major, Miles Milton, Bernard Maguire, Armand Melnotte, C. Ed Morton, Merle Manning, Harry C. Morton, Stanley Murphy, Post Mason, Leon Mooser, Dan Mason, Wilson Milrose, Donald McBain, Chas. McCarthy, Myles McCarthy, Langdon McCormick, Melbourne W. MacDowell, Leon McReynolds, Bartley McCullum.

Oida, Sachiro, Jefferson Osborne, F. S. Olver, Jack O'Neill.

Price, Jno. B., Henry Pemberton, Dan'l Packard, Frank W. Perlie, Will R. Phillips, Hanny Pallser, C. W. Phillips, Wm. Prasser, O. M. Paul, Chelso D. Peruchi.

Rawlinson, Bert, Dean Raymond, E. J. Raymond, Hal Reed, W. H. Raymond, M. Reddy, Edw. Redway, Gus Richards, Ed Roe, A. E. Roote, Lee Riley, Andrew Robson, Jas. Rormay.

Sullivan, J. Fred, Sellt Simonson, Gerald Stevens, Jack Shoemaker, Geo. H. Summers, Chas. H. Smith, Harry Scott, L. Sanford, W. J. Shea, Phillips Smalley, Geo. Scott, Jos. Soucy, Marty Semon, J. Al. Sawtelle, J. Simms, Sidney H. Smith, Geo. Sanford, Fred Siebke, J. S. Sanford, Robert Smock, Alexander Spencer, Allen Schrock, Henry W. Semon, June Stone.

Travers, Henry, Deforest H. Turkey, Geo. H. Timmons, Harry A. Truax, W. H. Tabor, Geo. Taylor, Walter Taget, Sam Thall, Jno. P. Tucker, Jacques Tutrelle, Neil Twomey.

Vernon, Ben, Lou Vizard, Alex Vincent, Signora Vicini.

Walters, Chas. E., R. Weaver, Scott Williams, Corner Winter, Peter Winn, Lewis Williams, Edw. Wilson, Herbt. Waterbury, Jos. E. Whiting, Maynard Waite, Arthur Wallace, Franklyn Whitman, De Forest West, Geo. H. Wood, Fred Whitfield, Chas. H. Wuerz, Fred Williams, Walter Ware, Woods and Ward, Wood and Briggs.

Young, Jno. E., J. C. Yates, Ray Youngman, Geo. A. Yelding.

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Marion A. Chapman, May Sturgis, Miss Frencelle, Gertrude Terry, Harriet Marlotte, Beatrice Moreland, Marion Convere, W. Rhodes, F. A. Demerest, Edw. N. Clisbee, Wm. Ruge, D. H. Hunt, Will Conkling, Frank E. Rowan.

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(and made it as famous as Joseph Jefferson's Rip Van Winkle)

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All of these performances are guaranteed to take place irrespective of box office receipts.

Reserved seats, 50c., 75c., $1.00, $1.50; boxes, $10.00. No higher prices at any time and no speculators, hotel or other agency privileges.

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WILL BE

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Don John, Natural Brother to Don Pedro	MARTIN L. ALSOP
Claudio, A Young Lord of Florence	J. W. ALBAUGH, Jr.
Benedick, A Young Lord of Padua	ARTHUR FORREST
Leonato, Governor of Messina	L. ROGERS LYTTON
Antonio, Brother to Leonato	BARTON HILL
Balthazar, Servant to Don Pedro	W. D. STEDMAN
Borachio, } Followers of Don John	FRED. ERIC
Conrade, } Followers of Don John	CLIFFORD LEIGH
Dogberry, } Officers of Police in Messina	FRANK HATCH
Verges, } Officers of Police in Messina	WILLIAM HERBERT
Seacoal, } Watchmen	ROBERT ROGERS
Oatcake, } Watchmen	OTIS SHERDEN
Friar Francis	GEORGE C. BONIFACE
A Sexton	HENRY STOCKBRIDGE
Hero, Daughter to Leonato	FLORENCE ROCKWELL
Beatrice, Niece to Leonato	JESSIE MILLWARD
Margaret, } Gentlewomen Attendant on Her	CORA WILLIAMS
Ursula, } Gentlewomen Attendant on Her	EUGENIA FLAGG

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MR. SYDNEY ROSENFELD, Managing Director.

Assisted in the Direction of the Stage by MR. FRANK HATCH, MR. BARTON HILL and MR. LEWIS MITCHELL.

Assisted in the Business Direction by R. L. GIFFEN, Acting Manager. CLARK QUARRIER, Auditor.

There will be no Bill Board or Window Advertising—the Public Press being the only medium through which the Century Theatre will address itself to its Patrons. Mr. Rosenfeld will, in the Publicity Department, have the assistance of Mr. Jules Eckert Goodman, Press Representative.

Due notice will be given of the first appearance of the following artists, **ADDITIONAL MEMBERS** of the **CENTURY THEATRE STOCK COMPANY:**

WILLIAM MORRIS
LIZZIE HUDSON COLLIER
FLORENCE KAHN
EDITH ELLIS BAKER
GRACE GAYLER CLARK
LOUISE MACKINTOSH
MILDRED MORRIS
HARRIET BROADHURST
ANN WARRINGTON
ELOUINA OLDCASTLE
TERESA MAXWELL
INA BROOKS
TOM HADAWAY
EDWARD M. ELLIS
JOHNSON BRISCOE
FANNY STOCKBRIDGE
AUGUSTA GARDNER
MARJORIE SMITH
C. A. CHANDOS
MARY SCOTT
MERCEDES LEIGH
AND OTHERS

Mr. Rosenfeld has the further honor to announce that the services, in case of need, of CLARA MORRIS have been placed at his disposal.

IROQUOIS FIRE INVESTIGATION.

During the week just ended the Coroner's jury in Chicago proceeded carefully and slowly with its investigation of the Iroquois Theatre disaster, building up gradually a fearful story of carelessness and incompetency and bringing to light facts concerning the management of the playhouse that seem almost incredible. Meanwhile the Board of Aldermen considered the matter of public safety in theatres, and passed a new ordinance that will keep every playhouse in the city closed for at least two months and will compel several theatres to remain closed forever.

Harry J. Powers and Will J. Davis, the "resident owners" of the Iroquois, appeared before the Coroner and after confessing ignorance of the laws relating to theatres and of the conditions that existed in their own playhouse, strove to lay the blame for the disaster upon their employes and upon the Fuller Construction Company, the builders of the theatre. Mr. Powers said that Klaw and Erlanger passed favorably upon the plans. He said that he had done nothing toward procuring fire-fighting apparatus because he understood that Mr. Davis was to attend to that matter. He did not know, he said whether or not there were exit signs over the doors when the theatre opened. Mr. Davis said ployes and upon the Fuller Construction Company had built the theatre according to the law, and he had confidence that his employes would do their duty. He said that he had been managing theatres in Chicago for twenty years, but he had not the slightest idea what the laws regulating theatre construction were. Mr. Davis testified that the Iroquois company is a New Jersey corporation registered with the Secretary of State of Illinois to empower it to do business in that State.

When Thomas J. Noonan, business-manager and treasurer of the Iroquois, was examined the fact was brought to light that the theatre ran for two weeks before a license was issued to it. Mr. Noonan's testimony showed that there were too many "bosses" at the Iroquois—that various things were not attended to because each man supposed that some one else had the matter in charge. Although an effort was made to prevent Mr. Noonan from revealing the names of the officers of the Iroquois Company, the Coroner compelled him to do so. The directors are Will J. Davis, Harry J. Powers, Marc Klaw, A. L. Erlanger, Samuel F. Nixon, and J. Fred Zimmerman. The officers are: Will J. Davis, President; Marc Klaw, Secretary, and Harry J. Powers, Treasurer.

Harry W. Hornsby, Chief Electrical Inspector of Chicago, testified that no application was made by Klaw and Erlanger's representatives for permission to use the spot light from which the drapery caught fire.

On last Monday night the City Council, after an all night session, passed the new ordinance. It is beyond question the most stringent measure ever passed by a city council in relation to theatres. The Chicago *Journal* has compiled the following table of the estimated cost of making the various playhouses of the city conform to the new law:

Auditorium	$15,000
Studebaker	10,000
Hopkins'	20,000
Trocadero	6,000
Great Northern	20,000
Illinois	30,000
Garrick	30,000
Grand Opera House	30,000
Powers'	15,000
Cleveland's	10,000
Steinway Hall (as a theatre)	Will close
Olympic (rebuilt)	175,000
Chicago Opera House	10,000
Haymarket	15,000
La Salle	Will close or rebuild
Sam T. Jack's	Will close
Bush Temple	12,000
New Marlowe (may not reopen)	10,000
Bijou	3,000
People's Institute	7,000
Academy	5,000
New American	7,000
Calumet	5,000
Criterion (may not reopen)	40,000
Glickman's	5,000
Thirty-first Street (may not reopen)	30,000
Avenue (may not reopen)	10,000

When the theatres reopen it is probable that most of them will advance their prices in order to recoup and to meet the larger expenses of running under the new restrictions.

The full text of the ordinance is entirely too long to be printed here. Its most salient points are as follows:

Steel fire curtains are specified. Asbestos defeated.

In the rear of all banks of seats on all floors must be cross aisles leading directly to fire escapes or emergency exits.

Fire proof scenery and equipment behind the stage.

Smoke vents controlled by electric and mechanical dampers.

Automatic sprinklers above and below the stage and in adjoining rooms.

Stand pipes, hose reels and portable fire extinguishers.

Fire alarms on all floors, on stage and in ticket office.

Two or more firemen detailed to each theatre, and fire drills twice a week.

All theatres hereafter erected shall be so located that they adjoin at least two public thoroughfares. All floors, balconies and galleries, including the stage of such building, shall be surrounded on four sides by either open spaces or inclosed fire proof passages, both of which shall be outside of the audience room or auditorium, shall open on or connect directly with such public thoroughfares, shall be maintained free and clear of obstructions, and shall not be less than eight feet in width, clear of any and all obstructions except stairways. Index signs reading "This way out" shall be placed conspicuously in such open spaces and passageways.

In all cases where the floors of the auditorium of the buildings of class 5 (theatres) are banked or stepped up the floor level of the lowest bank shall not be above the sidewalk level.

Stairways in theatres shall be in width equivalent to twenty inches of every 100 seats and fractional parts thereof in such buildings, but in no event shall any stairway in such building be less than four feet wide in the clear.

Each balcony and each gallery shall have immediate access to its proportionate amount of such stairway space, based upon the equivalent of twenty inches of space for every 100 seats in such balcony or gallery.

All stairways shall have hand railings on each side thereof. Stairways shall not ascend a greater hight than eleven feet, without a landing.

The main floor and also each and every balcony and gallery shall have entrance stairways from the street level, separate and distinct from every other entrance stairway.

The minimum width of aisles with diverging sides shall be two feet eight inches at the end near the stage, and not less than three feet wide at the other end.

The minimum width of aisles with parallel sides shall be three feet.

Every aisle shall lead directly to an exit.

No more than ten seats shall be arranged in any one row between aisles.

Seats shall be not less than twenty-two inches in width, measured at the top of the seat backs.

Rows of seats shall be not less than two feet ten inches from back to back, and no backs of seats of a greater rise than eighteen inches.

A bond of $25,000, guaranteeing the performance, by Aug. 1, of all the requirements of the ordinance, is demanded.

The closing of the theatres has created such wide havic in many lines of business in Chicago, and the new ordinance has so completely disheartened the owners and managers of playhouses, that it is possible that the Council may modify its demands. A meeting of the Council was scheduled for last evening (Monday), and the managers purposed making a strong plea for relief from the ruinous conditions imposed.

Harry J. Powers has announced that as soon as possible he will withdraw altogether from the Iroquois company, but will continue in his present connection with Power's Theatre. Will J. Davis will continue to manage the Illinois.

The lesson of the Iroquois disaster has been heeded in nearly every city in America and in many cities abroad. Everywhere examinations are being made by city officials and changes ordered. In Cincinnati, last Monday, Mayor Fleishmann ordered Heuck's Theatre closed until it is made perfectly safe. In New York, Mayor McClellan last week sent specifications of the alterations required to theatre managers, and every manager signified his willingness to do what the authorities asked.

On Sunday it was decided to call a special Grand Jury after next Saturday to continue the Coroner's investigation and to consider the question of responsibility. It was expected that the Coroner's Jury would return its verdict last night (Monday). The finding will be referred to the State's Attorney for action.

JOHN GORMAN

LIGHT COMEDY and CHARACTERS.

Owing to change of plays **(AT LIBERTY)** after Feb. 3.

TIM MURPHY CO., per route, or ACTORS' SOCIETY.

SAID TO THE MIRROR.

T. H. WINNETT: "I have been informed and have every reason to believe that the Jolly Hilda Tucker company is pirating Tennessee's Pardner under the title of A Southern Romance, and Passion's Slave under the title of Her Fatal Sin. The company is playing in Pennsylvania and local managers there should prevent performances of these pirated plays."

LETTER TO THE EDITOR.

About the Iroquois Curtain.

BOSTON, Jan. 19, 1904.

To the Editor of The Dramatic Mirror:

SIR.—The writer has just returned from Chicago after making a careful examination of the stage at the Iroquois Theatre, and to dispel any doubts that may be entertained as to the fire proof qualities of the asbestos curtain used there, or, rather, the asbestos curtain which testimony before Coroner Traeger seems conclusively to show was not used, we beg to submit the following facts:

First. Large portions of the asbestos curtain were found lying across the stage, extending from one side of the proscenium arch to the other. The curtain apparently hung suspended above the arch and remained there until the fire burned away its supports, when it dropped to the stage, falling almost underneath the point from which it was hung. It must have been heated to a very high temperature by the intense fire surrounding it, and as soon as it fell was deluged by water from the firemen's hose. This is shown conclusively from the fact that in order to recover portions of it, they had to be shopped out with a hatchet, as the whole mass was frozen solid. Even after such usage as this, which no mineral would stand without disintegration, the pieces of curtain imbedded part way through the mass, and which were protected, while hot, to some extent from the water, were found to have retained their tensile strength and pliability. This is an excellent proof of the quality and strength of the asbestos curtain. We have in our possession a piece of the asbestos curtain, brought back by the writer, which may be seen at our office in substantiation of our claims.

Second. The inquest has shown that when the fire started in the drops the asbestos curtain was called for, but apparently a mistake was made and the "act drop" was lowered instead. This, of course, burned, and the public, through statements credited to prominent persons, was led to believe that the asbestos curtain burned. Superficial examinations show that pieces of "burlap backed" screens had been picked up, and as they were painted with a mineral composition, hasty conclusions were drawn that these were pieces of the asbestos curtain. Meanwhile the asbestos curtain was covered with debris and was being trampled under foot by the curious.

Third. There is little doubt that had the asbestos curtain been lowered it would have acted as a damper, preventing the great draft of air from the auditorium from forcing the flames up, through and among the drops, and would have thus temporarily held back and partially checked their spread. The audience, no doubt, had faith in the asbestos curtain, for testimony shows that they kept their seats until they saw a burning curtain lowered, and the awful panic followed. There is no doubt but that the sight of what they supposed was the asbestos curtain in flames brought terror with it. Can we not draw the following conclusions?

First. That the asbestos curtain was of a high grade asbestos material and thoroughly substantial.

Second. That the asbestos curtain was not lowered.

Third. That had it been lowered immediately, the progress of the fire would have been temporarily checked.

Fourth. That had it been lowered, the audience would have felt secure, a panic would have been averted, and the patrons would have left the theatre without confusion.

Fifth. That it is safe to say 587 lives would not have been lost. Yours respectfully,

C. W. TRAINER Mfg. Co.,
GEORGE W. STETSON, Secretary.

Carrie E. Perkins

A HIT AT DALY'S

UNIQUE AND BEAUTIFUL.

Out of the mass of advertising matter sent out at this season it is not often that anything unique and beautiful is received. But a specimen of modern work which vies with the most chaste work in ivory and would grace the walls of a boudoir has been sent out by a firm that advertises regularly in THE MIRROR. It is a celluloid show card of the finest finish, in colors of softest, richest tints. The card represents a mounted hunter, costumed en regle of the sport, and his steed leaping the bars far in the lead. It is spirited, graceful and lifelike. More than all, its inscription is a telling play on words, and reads "First Over the Bars." This is apropos of Hunter Baltimore Rye, which the card advertises. It is needless to add that this celebrated whiskey, of world-wide fame, has fairly won its marvelous success by its uniform superior quality, age and faultless flavor. Things that do not deceive or disappoint are sure to win favor.

For Nervous Women

Horsford's Acid Phosphate quiets the the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

NOTICE!

To those professionals and others who so kindly volunteered their Dimes, the Committee on the Kelly Monument Funds wish to state that they have collected 2,000 dimes ($200.00). The expense for same was $15. Mr. F. V. Dunn has now in his possession $185.00. It seems Mr. Kelly's sister does not want a monument by subscription. When the Committee was notified the collection was immediately stopped. What disposition shall be made of this money? Mr. E. A. Albee and his staff, the Vaudeville and Burlesque Managers, the Profession and others, who so kindly lent their aid and volunteered—Shall Mr. Dunn donate to The Actors' Fund this money, $170.00, after these notices are paid? Address

MANAGER FRED WALDMANN,
Dunn's Star Theatre, Phila., Pa

DATES AHEAD

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY WANTED: York, Neb., Jan. 28.
A BREAK FOR LIBERTY (J. M. Jacobs, mgr.): Beaver Falls, Pa., Jan. 26, Washington 27, Somerset 28, Altoona 29, Connellsville 30, Myersdale Feb. 1, Cumberland, Md., 2, Bedford, Pa., 3, Philipsburg 4, Johnstown 5, Altoona 6.
A BREEZY TIME (Merle H. Norton, mgr.): Eureka Springs, Ark., Jan. 26, Rogers 27, Fayetteville 28, Van Buren 29, Ft. Smith 30, Russellville Feb. 2, Morrilton 3.
A BUNCH OF KEYS: Bloomington, Ind., Jan. 27, Bedford 28, Linton 29, Washington 30, Evansville 31, Owensboro, Ky., Feb. 1, Paris 2, Lexington 3, Marysville 4, Huntington, W. Va., 6.
A COLORADO WAIF (Cross and Kimball, mgrs.): Blue Earth City, Minn., Jan. 26, Sioux City, Ia., 28, Norfolk, Neb., 29, Shenandoah, Ia., Feb. 1, Creston 2, Perry 3, Red Oak 5, Leavenworth, Kan., 7.
A DESPERATE CHANCE (I. M. Mittenthal, mgr.): Camden, N. J., Jan. 25-27.
A GAMBLER'S DAUGHTER (H. H. Frazee and Jas. H. Browne, props.): Louisiana, Mo., Jan. 26, Moberly 27, Boonville 28, Pittsburg, Kan., 30, Joplin, Mo., 30, Webb City Feb. 1, Monett 2, Aurora 3, Springfield 4.
A HAPPY TRAMP: Columbus, O., Jan. 25-27, Wauseon 28, St. Mary's 29, Findlay 30, Upper Sandusky Feb. 1, London 2, Kenton 3, New Bremen 4, Bellefontaine 5, Urbana 6.
A HIDDEN CRIME (J. M. Ward, mgr.): Wilmington, Del., Jan. 25-27, Camden, N. J., 28-30, Bridgeport, Conn., Feb. 12, 13.
A HOT OLD TIME: Paris, Tex., Jan. 26, Denison 27.
A HUMAN SLAVE (J. M. Ward, mgr.): Hoboken, N. J., Jan. 24-27, Elizabeth 28-30, Washington, D. C., Feb. 1-6.
A LITTLE OUTCAST (E. J. Carpenter, mgr.): Watsonville, Cal., Jan. 26, Monterey 27, San Jose 28-31, Santa Barbara Feb. 2, Los Angeles 7-14.
A LITTLE OUTCAST (Eastern: Geo. E. Gill's; Burt McPhail, mgr.): New York city, N. Y., Jan. 23-30, Brooklyn Feb. 1-6.
A LITTLE OUTCAST (Northern: Geo. E. Gill's; E. H. Fitzhugh, mgr.): Reading, Pa., Jan. 26, Royersford 27, Coatesville 28, Harrisburg 29, 30, Lewistown Feb. 1, Tyrone 2, Altoona 3, Johnstown 4, Latrobe 5, Connellsville 6.
A MIDNIGHT MARRIAGE: New York city Jan. 25-30, Providence, R. I., Feb. 1-6.
A MILLIONAIRE TRAMP (Elmer Walters: R. E. Buchanon, mgr.): Vinita, I. T., Jan. 26, Muskogee 27.
A MONTANA OUTLAW (C. F. Lawrence, mgr.): Des Moines, Ia., Jan. 28-30, Ft. Dodge Feb. 1, Boone 5, Marshalltown 6, Oskaloosa 8, Ottumwa 9, Muscatine 10, Davenport 11, Clinton 13, Cedar Rapids 15.
A RABBIT'S FOOT: Jacksonville, Fla., Jan. 22—indefinite.
A RAGGED HERO (Fielding Amusement Co., mgrs.): Toledo, O., Jan. 24-27, Columbus 28-30.
A ROMANCE OF COON HOLLOW (Archibald Allen, mgr.): Faribault, Minn., Jan. 26, Northfield 27, Albert Lea 28, Owatonna 29, Mason City, Ia., 30, Waverly Feb. 1, Osage 2, Cresco 3, West Union 4, Boone 6, Omaha, Neb., 7.
A ROYAL SLAVE (Harry Gordon, mgr.): Tyrone, Pa., Jan. 27, Philipsburg 28, Houtzdale 29, Hastings 29, Bellefonte Feb. 1.
A ROYAL SLAVE (Harry Gordon, mgr.): Atlantic, Ia., Jan. 26, Manning 27, Dennison 28, Carroll 29, Nevada Feb. 2, Emmettsburg 4, Spencer 5.
A RUN ON THE BANK: Davenport, Ia., Jan. 29.
A RUNAWAY WIFE: Portsmouth, N. H., Jan. 26, Portland, Me., 27, Nashua, N. H., 30, Manchester Feb. 1-3.
A SOLDIER OF FORTUNE: Brooklyn, N. Y., Jan. 25-30, Philadelphia, Pa., Feb. 1-6.
A TEXAS STEER (M. Rice, mgr.): Knoxville, Tenn., Jan. 26, Bristol 27, Bluefield, W. Va., 28, Roanoke, Va., 29, Radford 30, Danville Feb. 1, Greensboro, N. C., 2, Durham 3, Raleigh 4, Norfolk 5, 6.
A THOROUGHBRED TRAMP (Elmer Walters; Harry Darlington, mgr.): Petrolia, Can., Jan. 26, Chatham 27, Ridgetown 28.
ACROSS THE DESERT (H. Walter Van Dyke, mgr.): St. Louis, Mo., Jan. 24-30.
ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Jersey City, N. J., Jan. 25-30.
ADAMS, MAUDE: Hartford, Conn., Jan. 26, 27, Northampton, Mass., 28, New Haven, Conn., 29, 30, Washington, D. C., Feb. 1-6.
AFTER MIDNIGHT: Worcester, Mass., Jan. 25-30.
ALLEN, VIOLA: Grand Rapids, Mich., Jan. 26, Battle Creek 27, Milwaukee, Wis., 28-30, Pittsburgh, Pa., Feb. 1-6.
ALONG THE KENNEBEC (Chas. R. Reno, mgr.): Rochester, N. Y., Jan. 25-27, Syracuse 28-30, Scranton, Pa., 31-Feb. 2, Wilkes-Barre 3-5, Philadelphia 8-13.
ALONG THE MOHAWK: Batavia, N. Y., Feb. 1.
ALPHONSE AND GASTON: New Orleans, La., Jan. 24-30, New Iberia 31, Beaumont, Tex., Feb. 1, Houston 2, Galveston 3, Victoria 4, San Antonio 5, Corsicana 6, Shreveport, La., 7, Denison, Tex., 8, Gainesville 9.
AN AMERICAN HOBO: Kokomo, Ind., Jan. 26, Lebanon 27.
AN ARISTOCRATIC TRAMP: Nelsonville, O., Jan. 28, Parkersburg, W. Va., 30.
ARE YOU A MASON: Portland, Ore., Jan. 25-31, Whatcom, Wash., Feb. 1, Everett 2, New Westminster 3, Vancouver, B. C., 4, Victoria 5, Tacoma, Wash., 6.
ARIZONA: Rochester, N. Y., Jan. 25-27, Syracuse 28-30, Baltimore, Md., Feb. 1-6, Annapolis 8, Winchester, Va., 9, York, Pa., 10.
ARRAH-NA-POGUE (Davis and Butterfield, mgrs.): Brooklyn, N. Y., Jan. 18-30.
AT CRIPPLE CREEK: Baltimore, Md., Jan. 25-30.
AT THE OLD CROSS ROADS (Arthur C. Alston, prop. and mgr.): Kansas City, Mo., Jan. 24-30, Omaha, Neb., 31-Feb. 3.
BARRYMORE, ETHEL: Philadelphia, Pa., Jan. 25-Feb. 6.
BATES, BLANCHE (David Belasco, mgr.): Philadelphia, Pa., Jan. 18-Feb. 13.
BEN HUR: Bloomington, Ill., Jan. 25-27, Decatur 28-30, Terre Haute, Ind., Feb. 1-3, Evansville 4-6.
BERESFORD, HARRY: Oklahoma City, Okla., Jan. 27, Perry 28, Fort Scott, Kan., 30, Kansas City, Mo., Feb. 1-6.
BINGHAM, AMELIA: New York city Jan. 18-Feb. 6.
BLOODGOOD, CLARA: Denver, Col., Jan. 25-30, Colorado Springs Feb. 1, Pueblo 2, Kansas City, Mo., 4-6.
BONELLI, WILLIAM, AND ROSE STAHL: Montreal, Can., Jan. 25-30, Quebec Feb. 1-3, Ottawa 4-6.
BUHLER, RICHARD (Dave A. Weis, mgr.): Providence, R. I., Jan. 25-30.
BURGESS, NEIL (H. A. Mann, mgr.): Boston, Mass., Jan. 25-30, Springfield Feb. 1-3, Bridgeport, Conn., 4-6.
BUSTER BROWN (Broadhurst and Currie, mgrs.): Boston, Mass., Jan. 25-Feb. 6, Springfield 8, New Haven, Conn., 9, Hartford 10, Bridgeport 11, New London 12, Waterbury 13.
BUSY IZZY: Milwaukee, Wis., Jan. 24-30, Kenosha 31, South Bend, Ind., Feb. 1, Elkhart 2.
CARTER, MRS. LESLIE: Kansas City, Mo., Jan. 25-30.
CHECKERS (Kirke La Shelle, mgr.): New York city Jan. 25-Feb. 20.
CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): Newark, N. J., Jan. 25-30, Camden Feb. 1-3, Wilmington, Del., 4-6, Brooklyn, N. Y., 8-13.
CLARKE, HARRY CORSON: Houston, Tex., Jan. 5-Feb. 5.
CLEMENT, CLAY (Joseph C. Logan, mgr.): Danville, Ky., Jan. 26, Richmond 27, Winchester 28, Mt. Sterling 29, Paris 30, Louisville Feb. 1-6.
COGHLAN, GERTRUDE: Albert Lea, Minn., Feb. 11.
COHAN, GUS, AND KATE WATSON: Magnolia, Ark., Jan. 27, El Dora 28, Camden 29, Pine Bluff 30, Stuttgart Feb. 1, Marianna 2, Covington, Tenn., 3, Paducah, Ky., 6.
COHANS, FOUR (Fred Niblo, mgr.): Pittsburgh, Pa., Jan. 25-30.
CRANE, WILLIAM H.: Savannah, Ga., Jan. 26, Macon 27, Knoxville, Tenn., 28, Chattanooga 29, Lexington, Ky., 30, Cincinnati, O., Feb. 1-6.
CROSMAN, HENRIETTA (David Belasco and Maurice Campbell, mgrs.): New York city Jan. 11—indefinite.
DARE DEVIL DOROTHY: Scranton, Pa., Jan. 24-27, Elizabeth, N. J., Feb. 4-6, Holyoke, Mass., 11-13.
DAVID HARUM (Julius Cahn, mgr.): San Francisco, Cal., Jan. 25-30, Oakland 31-Feb. 3, San Jose 4, Stockton 5, Sacramento 6, Albert Lea, Minn., 11.
DAVID HARUM (John Cann, mgr.): Winfield, Kan., Jan. 26, Coffeyville 27, Parsons 28, Pittsburgh 29, Joplin, Mo., 30, Webb City 31, Springfield Feb. 1, Fort Scott, Kan., 2, Sedalia, Mo., 3, Kirkville 4, Centerville 5, Albia, Ia., 6.
DAMON AND PYTHIAS (Jas. McWilliams, mgr.): Sistersville, W. Va., Jan. 26, St. Marys 27, Athens, O., 28, London 29, Barnesville 30.
DAVIS, FAY: New Bedford, Mass., Jan. 26, Brockton 27, Fall River 28, Lowell 29, Manchester, N. H., 30.
DESPERATE LORD BARRINGTON: Dayton, O., Jan. 25-27, Indianapolis, Ind., 28-30.
DEVIL'S AUCTION (Chas. Yale, mgr.): Seattle, Wash., Jan. 26, 27, Victoria, B. C., 28, Nanaimo 29, New Westminster 30, Vancouver Feb. 1, New Whatcom, Wash., 2, Everett 3, Tacoma 4, Portland, Ore., 5, 6.
DODGE, SANFORD: Red Wing, Minn., Jan. 26, Pine Island 27, Osage, Ia., 28, Preston, Minn., 30-Feb. 1, Mason City, Ia., 2, Fairmont, Minn., 3, Spencer, Ia., 8, Algona 9.
DORA THORNE: Tuscaloosa, Ala., Jan. 26, Birmingham 27, 28, Meridian, Miss., 29, Jackson 30.
DOWN AND UP (Geo. Hickman, mgr.): North Baltimore, O., Jan. 26, Leipsic 27, Hicksville 29, Auburn, Ind., 30.
DOWN BY THE SEA (Phil Hunt, mgr.): Los Angeles, Cal., Jan. 24-27, Pomona 28, Ventura 29, Santa Barbara 30, Bakersfield 31, Fresno Feb. 5, Stockton 6, San Francisco 7-13.
DREW, JOHN: St. Louis, Mo., Jan. 25-30, Indianapolis, Ind., Feb. 1-6.
DRIVEN FROM HOME: Brooklyn, N. Y., Jan. 25-30.
EDESON, ROBERT (Henry B. Harris, mgr.): New York city Jan. 18—indefinite.
EIGHT BELLS: Denver, Col., Jan. 31-Feb. 6.
ELLIOTT, MAXINE: Washington, D. C., Jan. 25-30, Cleveland, O., Feb. 1-6.
EVERYMAN: Lowell, Mass., Jan. 25-27, Concord, N. H., 28, Manchester 29, 30, Salem, Mass., Feb. 1-3, Malden 4, Newport, R. I., 5, 6.
FAUST (Porter J. White's): Davis, W. Va., Jan. 26, Martinsburg 27, Hanover, Pa., 28, Columbia 29, Reading 30.
FAVERSHAM, WILLIAM: Philadelphia, Pa., Jan. 25-Feb. 6.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Saginaw, Mich., Jan. 26, Bay City 27, Grand Rapids 28, Kalamazoo 29, Fort Wayne, Ind., 30, St. Louis, Mo., Feb. 1-6.
FOR HER CHILDREN'S SAKE (Eastern: Sullivan, Harris and Woods, mgrs.): Detroit, Mich., Jan. 24-30, Toledo, O., Feb. 1-3, Grand Rapids, Mich., 4-6.
FOR HER SAKE (E. J. Carpenter's; Jas. Pilgrim, mgr.): Mannington, W. Va., Jan. 26, Monongah 27, Weston 28, Elkins 29, Grafton 30, Atlanta, Ga., Feb. 1-6.
FOR HIS BROTHER'S CRIME (L. B. Williams, mgr.): Norfolk, Va., Jan. 25-30, Richmond Feb. 1-6, Baltimore, Md., 8-13.
FOR MOTHER'S SAKE (Rusco and Holland's; Wm. Pottle, Jr., mgr.): Salt Lake City, U., Feb. 1-3, Ogden 4, Park City 5, Denver, Col., 14-20.
FOR HER SAKE (Rusco and Holland, mgrs.): Pendleton, Ore., Jan. 26, La Grande 27, Baker City 28, Boise, Ida., 29.
FOXY GRANDPA (Wm. A. Brady, prop.; O. H. Butler, mgr.): Little Falls, Minn., Jan. 26, St. Cloud 27, Winona 28, Rochester 29, Mankato 30, St. Paul 31-Feb. 6, Minneapolis 7-13.
FOXY GRANDPA: Anderson, Ind., Jan. 26.
FROM RAGS TO RICHES (Max H. Myers, mgr.): Indianapolis, Ind., Jan. 25-27, Detroit, Mich., Feb. 1-6.
GEORGE, GRACE: Baltimore, Md., Jan. 25-30, Pittsburgh, Pa., Feb. 1-6.
GILLETE, WM.: New York city—indefinite.
GILMORE, PAUL (Jules Murry, mgr.): Salida, Col., Jan. 26, Leadville 27, Salt Lake City, U., 29, 30, Ogden Feb. 1, Pocatello, Ida., 2, Boise City 3, Baker City, Ore., 4, Pendleton 5, The Dalles, Wash., 6.
GOODWIN, NAT: Cincinnati, O., Jan. 25-30, Detroit, Mich., Feb. 1-3, Springfield, O., 4, Dayton 5, Columbus 6.
GRANTLEY, HELEN (Jas. R. Belcher, mgr.): Greenwood, Miss., Jan. 26, Columbia 27, Tuscaloosa, Ala., 28, Hattiesburg, Miss., 29, Meuden Feb. 1, Mobile, Ala., 2, Pensacola, Fla., 3, Montgomery, Ala., 4, Birmingham 5.
GRIFFITH, JOHN (Jno. M. Hickey, mgr.): La Salle, Ill., Jan. 26, Elgin 27, Kenosha, Wis., 28, Michigan City, Ind., 29, Valparaiso 30, Laporte Feb. 1, Plymouth 2, Rochester 3, Logansport 4, Frankfort 5, Kokomo 6.
HACKETT, JAMES K.: Milwaukee, Wis., Jan. 28-30.
HALL, BLANCHE (Edward C. White, mgr.): Washington, Ind., Jan. 26, Vincennes 27, Madisonville, Ky., 28, Henderson 29, Cairo, Ill., Feb. 1, Jackson, Tenn., 2, Memphis 3, Greenville, Miss., 4, Vicksburg 5, Natchez 6.
HALL, GEORGE F. (A Ragged Hero): Olean, N. Y., Jan. 26, Bradford, Pa., 27, Wellsville 28, Erie 29, North East 30, Fredonia Feb. 1, Newark 3, Canandaigua 4, Batavia 5, Niagara Falls 6.
HANFORD, CHARLES B.: Peoria, Ill., Jan. 26, Springfield 28, Aurora 29, Rockford 30, Freeport Feb. 1, Rock Island 2, Iowa City, Ia., 3, Muscatine 4, Ottumwa 5, Keokuk 6.
HANS HANSON (Jas. T. McAlpin, mgr.): Keithsburg, Ill., Jan. 26, Oquawka 27, Abingdon 28, Macomb 29, Cuba 30, Pekin 31, Lewiston Feb. 1, Beardstown 2, Virginia 3, Petersburg 4.
HAPPY HOOLIGAN (Eastern: Charles E. Barton, mgr.): St. Louis, Mo., Jan. 25-30, Chicago, Ill., 31-Feb. 6.
HAPPY HOOLIGAN (Western; Al. Dolson, mgr.): Portland, Ore., Jan. 25, 26, Tacoma, Wash., 27, Everett 28, Seattle 29, 30.
HARNED, VIRGINIA: New York city Jan. 25—indefinite.
HAWTREY, CHARLES: Brooklyn, N. Y., Jan. 25-30, Boston, Mass., Feb. 1-6.
HEARTS OF OAK (Wm. B. Gross, mgr.): Clinton, Ia., Jan. 26, Rock Island, Ill., 27, Burlington, Ia., 28, Muscatine 29, Davenport 30, Cedar Rapids Feb. 1, Waterloo 2, Fort Dodge 3, Columbus, Neb., 4, Kearney 5, Greeley, Col., 6.
HELLO, BILL: Cambridge, O., Jan. 26, Zanesville 27, Columbus 28-30.
HER FIRST FALSE STEP (C. F. Whitaker, prop.; E. E. Schiller, mgr.): Wilkes-Barre, Pa., Jan. 25-27, Scranton 28-30, Jersey City, N. J., Feb. 1-6, Trenton 8-10, Elizabeth 11-13.
HER ONLY SIN: Steubenville, O., Jan. 26, Bellaire 27, Waynesburg, Pa., 28, Beaver Falls 30.
HILLIARD, ROBERT: New York city Jan. 25-30.
HIS LAST DOLLAR: Providence, R. I., Jan. 25-30.
HOLLAND, MILDRED (Edward C. White, mgr.): Brooklyn, N. Y., Jan. 25-30.
HUMAN HEARTS (Eastern: Jesse Blanchard, mgr.): Waltham, Mass., Jan. 26, Marlboro 27, Brockton 28, Fall River 29, 30, Newport, R. I., Feb. 1, Westerly 2, Willimantic, Conn., 3, Derby 4, Stamford 5, South Norwalk 6, Philadelphia, Pa., 8-13.
HUMAN HEARTS (Western: Claud Saunders, mgr.): Ellensburg, Wash., Jan. 26, Olympia 27, Hoquaim 28, Aberdeen 29, Tacoma 30, Seattle 31-Feb. 4.
IF WOMEN WERE MEN (M. W. Taylor, mgr.): St. Joseph, Mo., Jan. 28-30.
IN LOUISIANA (G. D. Johnstone, mgr.): Alexandria, La., Jan. 26, Natchitoches 27, Opelousas 28, Lafayette 31, Jennette Feb. 4, Franklyn 5, Paterson 6.
IN OLD KENTUCKY (Jacob Litt, mgr.): Chicago, Ill., Jan. 25-Feb. 6, Detroit, Mich., 8-13.
IN OLD VIRGINIA: Westfield, N. Y., Jan. 28, Mayville 29, Salamanca 30.
IN THE PALACE OF THE KING (Davis and Darcy, mgrs.): Milwaukee, Wis., Jan. 24-30, Pittsburgh, Pa., Feb. 1-6.
IN THE SHADOW OF THE GALLOWS: Washington, D. C., Jan. 25-30.
IRVING, HENRY: Montreal, Can., Jan. 25-28, Ottawa 29, 30, Toronto Feb. 1-3, Detroit, Mich., 4-6.
JAMES BOYS IN MISSOURI (Eastern; Geo. Klimt, prop.; Frank Gazzalo, mgr.): Manchester, N. H., Jan. 25-27, Springfield, Mass., 28-30, Philadelphia, Pa., Feb. 1-6, Syracuse, N. Y., 8-10, Rochester 11-13.
JEFFERSON, JOSEPH: Sandusky, O., Jan. 26, Mansfield 27, Marion 28, Piqua 29, Lima 30, Findlay Feb. 1, Bowling Green 2, Fremont 3, Lansing, Mich., 4, Saginaw 5, Bay City 6.
JOSHUA WHITCOMB (W. I. Kilpatric, mgr.): Keene, N. H., Jan. 26, Fitchburg, Mass., 27, Riverpoint, R. I., 28, Brockton, Mass., 29, Worcester 30.
JUST STRUCK TOWN (Lawrence Williams, mgr.): Olney, Ill., Jan. 26, Charleston 27, Jacksonville 28, Springfield 29, Bloomington 30, Peoria 31, Canton Feb. 1, Monmouth 2, Moline 3, Rockford 5, Kewanee 6.
KELCEY, HERBERT, AND EFFIE SHANNON: New York city Jan. 25-30.
KIDNAPPED IN NEW YORK (Harry Montgomery, mgr.): Cleveland, O., Jan. 25-30.
KING-PERKINS (Edward Taylor, mgr.): Greenfield, Ia., Jan. 26, Corning 27, Alton 28, Red Oak 29, Villisca 30, Anita Feb. 1, Stuart 2, Guthrie Centre 3, Walnut 4, Harlan 5, Avoca 6.
LANGTRY, MRS.: Oakland, Cal., Jan. 26, San Jose 27, Stockton 28, Sacramento 28-30, Salt Lake City, U., Feb. 1-3, Colorado Springs, Col., 5, Pueblo 6.
LEGALLY DEAD (Harry Shannon, mgr.): Effingham, Ill., Jan. 26, Newton 27, Sullivan 28, Bethany 29, Mattoon 30, Charleston Feb. 1, Oakland 2, Arcola 3, Parin 4, Montezuma, Ind., 6.
LITTLE MARY: Boston, Mass., Jan. 25—indefinite.
LOST RIVER: Portland, Ore., Jan. 25-30.
LYMAN TWINS: Brownsville, Pa., Jan. 26, Mt. Pleasant 27, Scottdale 28.
McFADDEN'S FLATS (Thos. R. Henry, mgr.): Brooklyn, N. Y., Jan. 23-30, Springfield, Mass., Feb. 1-6, Syracuse, N. Y., 8-10, Rochester 11-13.
McHENRY, NELLIE: Albany, N. Y., Jan. 25-27.
MACK, ANDREW: New York city Jan. 18-Feb. 6.
MAN TO MAN (W. S. Butterfield, mgr.): Bedford, Ind., Feb. 1, Seymour 2, Columbus 3, Shelbyville 4, Connersville 5, Hamilton, O., 6.
MANNERING, MARY: Boston, Mass., Jan. 25-30.
MANSFIELD, RICHARD (Lyman B. Glover, mgr.): Harrisburg, Pa., Jan. 26, Trenton, N. J., 27, New Haven, Conn., 28, Hartford 29, Springfield, Mass., 30, Baltimore, Md., Feb. 1-6.
MANTELL, ROBERT: Albany, N. Y., Jan. 29, 30.
MARTINOT, SADIE: Charlotte, N. C., Jan. 26.
MASON AND MASON (Broadhurst and Currie, mgrs.): St. Louis, Mo., Jan. 25-30, Alton, Ill., Feb. 1, Quincy 2, Burlington 3, Keokuk, Ia., 4, Springfield, Ill., 5, La Salle 7, Peoria 8, Canton 9, Rock Island 11, Rockford 12, Elgin 13.
MELVILLE, ROSE (J. R. Sterling, mgr.; Jackson, Miss., Jan. 26, Meridian 27, Selma, Ala., 28, Montgomery 29, Mobile 30, New Orleans, La., 31-Feb. 6.
MICKEY FINN (Clark Brown, mgr.): Seattle, Wash., Jan. 23-30.
MR. JOLLY OF JOLIET (Broadhurst and Currie, props.; H. A. Wickham, mgr.): Springfield, Mo., Jan. 26, Fort Smith, Ark., 27, Hot Springs 28, Little Rock 29, Memphis, Tenn., 30, Jackson Feb. 1, Nashville 2, Clarksville 3, Bowling Green, Ky., 4, Owensboro 5, Booneville, Ind., 6.
MRS. WIGGS OF THE CABBAGE PATCH: Philadelphia, Pa., Jan. 25-Feb. 13.
MURPHY, JOSEPH: Cleveland, O., Jan. 25-30, Toledo 31-Feb. 3, Saginaw, Mich., 4, Bay City 5, Port Huron 6, Grand Rapids 7-10, South Bend, Ind., 11, Ottawa, Ill., 12, Aurora 13.

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MURPHY, TIM: Sioux Falls, S. D., Jan. 26, Norfolk, Neb., 27, Lincoln 28, St. Joseph, Mo., 29, Moberly Feb. 1, Alton, Ill., 2, Paducah, Ky., 3.
MURRAY AND MACK (Ollie Mack, mgr.): San Diego, Cal., Jan. 27, Santa Ana 28, Redlands 29, San Bernardino 30.
NEILL, JAMES (Edwin H. Neill, mgr.): Los Angeles, Can., Jan. 19-Feb. 20.
NEW YORK DAY BY DAY (Geo. W. Winnett, mgr.): Newark, N. J., Jan. 25-30.
NINETY AND NINE: Philadelphia, Pa., Jan. 25-30.
NOBODY'S CLAIM: Philadelphia, Pa., Jan. 25-30.
NOT GUILTY (R. Smith, mgr.): Detroit, Mich., Jan. 31-Feb. 6.
OLCOTT, CHAUNCEY: New York city Jan. 5—indefinite.
OLD ARKANSAW (Fred Raymond's): Glidden, Ia., Jan. 26, Fort Dodge 27, Eagle Grove 28, Boone 30, Newton Feb. 1, Grinnell 2, Oskaloosa 3, Washington 4, Fairfield 5, Ottumwa 6, Centerville 8, Princeton, Mo., 9, Trenton 10, Milan 11.
OLE OLSON (Will O. Wheeler, mgr.): Sycamore, Ill., Jan. 26, Fort Atkinson, Wis., 27, Jefferson 28, Ripon 29.
O'NEILL, NANCE: Boston, Mass., Jan. 11-30.
ON THE BRIDGE AT MIDNIGHT (Geo. Klimt, prop.; Frank Gazzalo, mgr.): Lima, O., Jan. 27, Findlay 28, Youngstown 29, Canton 30, Buffalo, N. Y., Feb. 1-6, Montreal, Can., 8-13.
ON THE STROKE OF TWELVE: Washington, D. C., Jan. 25-30.
OUR NEW MINISTER (Miller and Conyers, mgrs.): Pittston, Pa., Jan. 26, Wilkes-Barre 27, Hazleton 28, Easton 29, Trenton, N. J., 30, Brooklyn, N. Y., Feb. 1-6, Jersey City, N. J., 8-13.
OVER NIAGARA FALLS (C; Rowland and Clifford, mgrs.): Rock Rapids, Ia., Jan. 26, Spencer 27, Emmetsburg 28, Ft. Dodge 29, Iowa Falls 30, Clarion Feb. 1, Mason City 2, Hampton 3, Waverly 4, Marshalltown 5, Independence 6.
OVER NIAGARA FALLS (A; Rowland and Clifford, mgrs.): Scranton, Pa., Jan. 25-27, Wilkes-Barre 28-30, Baltimore, Md., Feb. 1-6, Washington 8-13.
OWEN, WILLIAM: Davenport, Ia., Jan. 26.
PATTON, W. B. (J. M. Stout, mgr.): Abilene, Tex., Jan. 28, Baird 29, Thurber 30, Ft. Worth Feb. 1.
PECK'S BAD BOY (A; Leroy J. French, mgr.): Salina, Kan., Jan. 26, McPherson 27, Newton 28, Wellington 29, Wichita 30.
PECK'S BAD BOY (B; Leroy J. French, mgr.): Pipestone, Minn., Jan. 26, Marshall 27, Granite Falls 28, Wilmar 30.
PICKINGS FROM PUCK (Ollie Mack and Jas. M. Gaiter, mgrs.): Tarkio, Mo., Jan. 26, Fremont 28, Lincoln 29, 30.
QUEEN OF THE HIGHWAY (Wallick's; W. McGowan, mgr.): Montreal, Can., Jan. 25-30, Ottawa Feb. 1-3, Kingston 4, Hamilton 5, 6, Syracuse, N. Y., 8-10, Rochester 11-13.
QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): New York city Jan. 25-30, Philadelphia, Pa., Feb. 1-6.
QUINCY ADAMS SAWYER (Western; W. G. Snelling, mgr.): Ottawa, Kan., Jan. 26, Emporia 27, Wichita 28, McPherson 29, Hutchinson 30, Newton Feb. 1, Winfield 2, Arkansas City 3, Independence 4, Coffeeville 5, Parsons 6.
QUINCY ADAMS SAWYER (Eastern; C. P. Brooks, mgr.): Litchfield, Ill., Jan. 26, Pana 27, Mattoon 28, Paris 29, Danville 30.
QUINCY ADAMS SAWYER (Central; C. H. Smith, mgr.): Philadelphia, Pa., Jan. 11-30, Pottstown Feb. 1, Norristown 2, South Bethlehem 3, Wilkes-Barre 4, Scranton 5, Easton 6.
RACHEL GOLDSTEIN: Buffalo, N. Y., Jan. 25-30.
REHAN, ADA, AND OTIS SKINNER: New York city Jan. 18-Feb. 6.
ROBER, KATHERINE: Newport, R. I., Jan. 25-30, Fall River, Mass., Feb. 1-6, Taunton 8-12.
ROBERT EMMET: New York city Jan. 25-30, Newark Feb. 2-6, New Haven, Conn., 8-9, Paterson, N. J., 10-12.
ROBERTS, FLORENCE (Frederic Belasco, prop.; E. D. Price, mgr.): Seattle, Wash., Jan. 17-30, Tacoma 31-Feb. 1, Victoria, B. C., 2, Vancouver 4, Everett, Wash., 5, North Yakima 6, Spokane 7-10, Missoula, Mont., 11, Great Falls 12, Helena 13.
ROBERTSON, FORBES, AND GERTRUDE ELLIOTT: Baltimore, Md., Jan. 25-30, Montreal, Can., Feb. 1-6.
ROBSON, ANDREW (J. W. Bennett, mgr.): San Jose, Cal., Jan. 26, 27, Oakland 28, 29, Santa Barbara Feb. 1, Los Angeles 4-6.
ROBSON, ELEANOR: New York city—indefinite.
ROYAL LILLIPUTIANS: Sioux City, Ia., Jan. 26, Council Bluffs 27, Des Moines 28-30, Kansas City, Mo., Feb. 1-6, St. Louis 8-13.
RUSSELL, ANNIE: New York city Jan. 25—indefinite.
SAG HARBOR (Wm. B. Gross, mgr.): Marquette, Mich., Jan. 26, Ishpeming 27, Duluth, Minn., 28-29, West Superior, Wis., 30, Crookston, Minn., Feb. 1, Grand Forks, N. D., 2, Fargo 3, Jamestown 4, Livingston, Mont., 5, 6, Bozeman 8, Butte 9, Helena 10-12, Missoula 13.
SANFORD, WALTER: Aukland, New Zealand, Jan. 1-Feb. 13.
SAVED FROM THE SEA: Newark, N. J., Jan. 25-30, Pittsburgh, Pa., Feb. 1-6.
SHADOWS OF A GREAT CITY: Grand Rapids, Mich., Jan. 24-27, Toledo, O., 28-30, Buffalo, N. Y., Feb. 1-6.
SHEA, THOS. F. (Jas. Wall, mgr.): Paterson, N. J., Jan. 25-30.
SHORE ACRES (Wm. B. Cross, mgr.): Chicago, Ill., Jan. 24-30, Grand Rapids, Mich., Feb. 1-3, Kalamazoo 4, Goshen, Ind., 5, Marion 6.
SIDE TRACKED (Jule Walters; Tom North, mgr.): Lima, O., Jan. 26, Fort Wayne, Ind., 27, Adrian, Mich., 28.
SIDE TRACKED (R. L. Scanlon mgr.): South Amboy, N. J., Jan. 26, Freehold 27, Trenton 29, Burlington 30.
SI PLUNKARD: Union, Ind., Jan. 26, Richmond 27, Muncie 28, Winchester 29, Marion 30, Wabash Feb. 1, Peru 2, Kokomo 3, Elwood 4, Anderson 5, New Castle 6.
SLAVES OF THE MINE: Mandan, N. D., Jan. 26, Dickinson 27, Butte, Mont., 29, 30.
SPOTLESS TOWN (H. Rapple, mgr.): Waco, Tex., Feb. 1, Tyler 2, Shreveport, La., 3, Texarkana, Tex., 4, Little Rock, Ark., 5, Fort Smith 6.
SOLDIERS OF FORTUNE: Brooklyn, N. Y., Jan. 25-30.
SOTHERN, E. H.: Detroit, Mich., Jan. 25-30, Toledo, O., Feb. 1, Columbus 2, 3, Dayton 4, Indianapolis, Ind., 5, 6.
STODDARD, JAMES H. (Kirke La Shelle, mgr.): Billings, Mont., Jan. 26, Fargo, N. D., 28, Grand Forks 29, Crookston, Minn., 30, Winnipeg, Can., Feb. 1-6.
STUART, RALPH: New York city Jan. 18-Feb. 6.
SULLY, DANIEL: Duluth, Minn., Jan. 30.
SUPERBA (Hanlon's): Boston, Mass., Jan. 18-30.
SWEET CLOVER (A. H. Thayer, mgr.): Barrie, Can., Jan. 28, Orillia 29, Lindsay 30, Bellville 31, Kingston Feb. 1, Hamilton 2, St. Thomas 3, Woodstock 5, Guelph 6, Galt 7, Stratford 8, Port Huron, Mich., 9.
THE BURGLAR (Western): Eldora, Ia., Jan. 30, Winterset Feb. 2, Creston 4, Red Oak 5, Clarinda 8.
THE CAVALIER: Burlington, Ia., Jan. 30, Albert Lea, Minn., Feb. 5.
THE CHARITY NURSE (Henck and Fennessy, props.; Jno. M. Cooke, mgr.): Chicago, Ill., Jan. 17-Feb. 6, Milwaukee, Wis., 7-13.
THE CONVICT'S DAUGHTER (Southern; R. G. Pray, mgr.): Horton, Kan., Jan. 26, Lawrence 27, Osawatonia 28, Paola 29, Olattie 30.
THE CONVICT'S DAUGHTER: Greenville, O., Jan. 26, Celina 27, Bellefontaine 28, Troy 29, Hamilton 30, Franklin Feb. 1, Lebanon 2, Wilmington 3, Washington, C. H., 4, Circleville 5, Norwalk 6.
THE COUNTY CHAIRMAN (Henry W. Savage's): New York city Nov. 24—indefinite.
THE DARKEST HOUR (Lincoln J. Carter's): Elizabeth, N. J., Jan. 25-27, New Haven, Conn., Feb. 4-6.
THE DEATH WATCH (Will Cressy, mgr.): Lansing, Mich., Jan. 26, Big Rapids 27, Reed City 28, Ludington 29, Manistee 30.
THE DESPERATE LORD BARRINGTON (Havlin and Garen, mgrs.): Dayton, O., Jan. 25-27, Indianapolis, Ind., 28-30.
THE EARL OF PAWTUCKET: Washington, D. C., Jan. 25-30, New York city Feb. 1-6.
THE ELEVENTH HOUR: Baltimore, Md., Jan. 25-31, Newark, N. J., Feb. 1-6.
THE ETERN

UNDER SOUTHERN SKIES (Western; Harry Doel Parker, mgr.): Toronto, Can., Jan. 25-30, Hamilton Feb. 1, St. Catherines 2, Guelph 3, Woodstock 4, St. Thomas 5, London 6, Port Huron, Mich., 8, Flint 9, Saginaw 10, Bay City 11, Ann Arbor 12, Jackson 13.
UNDER TWO FLAGS: St. Paul, Minn., Jan. 24-27, Minneapolis 28-30.
WALSH, BLANCHE: Jackson, Tenn., Jan. 26, Springfield, Mo., 28, Joplin 29, Sedalia 30, Kansas City Feb. 1-3, Omaha, Neb., 4, 5, Dubuque, Ia., 6.
WARD AND VOKES (Charles D. Wilson, mgr.): Pittsburgh, Pa., Jan. 25-30, Erie Feb. 1, Youngstown, O., 2, Sharon, Pa., 3, New Castle 4, Uniontown 5, Cumberland, Md., 6.
WARNER, CHARLES: Boston, Mass., Jan. 25-Feb. 6, Pittsburgh, Pa., 8-13.
WARREN, REBECCA (Wilson S. Ross, mgr.): Kingston, Can., Jan. 26, Ottawa 27, 28, Quebec 29, 30, Montreal Feb. 1-6, Boston, Mass., 8-13.
WAS SHE TO BLAME (Southern; J. G. Stultz): Malvern, Ia., Feb. 1, Red Oak 2, Corning 3, Creston 4, Afton 5, Osceola 6, Lucas 8.
'WAY DOWN EAST (Western; W. A. Brady, mgr.): Boise, Ida., Jan. 25, 26, Pocatello 27, Logan, U., 28, Brigham City 29, Ogden 30, Payson Feb. 1, Provo City 2, Lehi 3, Salt Lake City, U., 4-6.
WEARY WILLIE WALKER (Western; B. E. Gregory, mgr.): Shenandoah, Pa., Jan. 26, Clarinda 27, Corning 28, Creston 29, Kirksville, Mo., 30.
WEARY WILLIE WALKER (Harry Dull, mgr.): Girard, Pa., Jan. 26, Union City 27, Corry 28, Cochranton 29, Oil City 30.
WEDDED AND PARTED (Sullivan, Harris and Woods, mgrs.): Cincinnati, O., Jan. 24-30, St. Louis, Mo., 31-Feb. 6.
WHEN KNIGHTHOOD WAS IN FLOWER: San Antonio, Tex., Jan. 26, Austin 27, Waco 28, Marlin 29, Corsicana 30, Dallas Feb. 1, Ft. Worth 2, 3, Sherman 4, Dennison 5, Greenville 6.
WHEN REUBEN COMES TO TOWN: Toledo, O., Jan. 24-27, Grand Rapids, Mich., 29, 30, Milwaukee, Wis., 31-Feb. 6.
WHEN WOMEN LOVE (Frank W. Nason, mgr.): Oswego, N. Y., Jan. 26, Schenectady 27, Gloversville 28, Utica 29, 30.
WHY GIRLS LEAVE HOME (T. H. Culliton, mgr.): Wilmington, Del., Jan. 25-27, Camden, N. J., 28-30, Trenton Feb. 1-3, Bridgeport, Conn., 4-6.
WHY WOMEN SIN (Western): Louisville, Ky., Jan. 24-30.
WHY WOMEN SIN (M. W. Taylor, mgr.): Salem, O., Jan. 26, Ravenna 27, New Philadelphia 28, Orville 29, Lorain 30, Wooster Feb. 1, Bucyrus 2, Tiffin 3, Mansfield 4, Fostoria 5, Bowling Green 6, Hicksville 8, Vanwert 9.
WHY WOMEN SIN (M. W. Taylor, mgr.): St. Louis, Mo., Jan. 24-30, Chicago, Ill., 31-Feb. 6, Detroit, Mich., 8-13.
WIFE IN NAME ONLY (Garland Gaden, mgr.): Bethlehem, Pa., Jan. 26, Slatington 27, Easton 28, Norristown 29, Phoenixville 30, Elizabeth, N. J., Feb. 1-3.
WILLARD, KATHERINE (Edward C. White, mgr.): Corsicana, Tex., Jan. 26, Waco 27, Temple 28, Austin 29, San Antonio 30, Victoria Feb. 1, Galveston 2, Houston 3, Beaumont 4, Lake Charles, La., 5, Shreveport 6.
WILSON, AL.: Augusta, Ga., Jan. 27.
WINCHESTER: Boston, Mass., Jan. 25-30, Marlboro Feb. 1, South Framingham 2, Fall River 4-6, Providence, R. I., 8-13.
YON YONSON: Denver, Col., Jan. 24-30.
YOUNG TOBE HOXIE (Chas. D. Miller, mgr.): Warren, O., Jan. 26, Steubenville 29, Greensburg, Pa., 30.

STOCK COMPANIES.

ALBEE STOCK: Pawtucket, R. I., Jan. 8—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
AMERICAN (Oliver Martell, mgr.): Los Angeles, Cal.—indefinite.
BAKER THEATRE (Geo. L. Baker, mgr.): Portland, Ore.—indefinite.
BAKER THEATRE (Jno. E. Boyle, mgr.): Rochester, N. Y.—indefinite.
BALDWIN-MELVILLE: New Orleans, La., Sept. 12—indefinite.
BOWDOIN SQUARE: Boston, Mass.—indefinite.
BOYLE: Nashville, Tenn.—indefinite.
BUFFINTON: Pawtucket, R. I.—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.
CENTURY THEATRE (Sydney Rosenfeld, mgr.): New York city Feb. 22—indefinite.
DARCY AND SPECK'S: Philadelphia, Pa.—indefinite.
DUQUESNE: Pittsburgh, Pa.—indefinite.
ELYSIAN (Will R. Wilson, mgr.): New Orleans, La., Nov. 21—indefinite.
EMPIRE: Toledo, O.—indefinite.
EMPIRE: Columbus, O.—indefinite.
FAWCETT, GEORGE: Baltimore, Md., Sept. 21—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—indefinite.
FRAWLEY, DANIEL, AND CO. (James Neill and Daniel Frawley, props.): Wellington, N. Z., Jan. 23-Feb. 3, Christchurch 4-12.
GERMAN: Philadelphia, Pa.—indefinite.
GRAND OPERA HOUSE: Pittsburgh, Pa.—indefinite.
HOLDEN STOCK: New Orleans, La.—indefinite.
HOPKINS: Memphis, Tenn.—indefinite.
IRVING PLACE THEATRE (Heinrich Conried, mgr.): New York city—indefinite.
LYCEUM: Cleveland, O.—indefinite.
PAYTON'S LEE AVENUE: Brooklyn, N. Y.—indefinite.
PAYTON'S FULTON STREET (Corse Payton, prop.; Fred Andrews, mgr.): Brooklyn, N. Y., Oct. 5—indefinite.
PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125th STREET: New York city—indefinite.
PROCTOR'S: Albany, N. Y., May 18—indefinite.
RADCLIFFE'S, CARRIE: Philadelphia, Pa., Sept. 7—indefinite.
SPOONER (Mrs. Spooner, prop.; Will McAllister, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.
THANHOUSER: Milwaukee, Wis., July 7—indefinite.

REPERTOIRE COMPANIES

AUBREY STOCK (Eastern; Wm. Davidge, mgr.): Lancaster, Pa., Jan. 25-30, Wilmington, Del., Feb. 1-6, Chester, Pa., 8-13.
AUBREY STOCK (Western): Elmira, N. Y., Jan. 25-30, Rome Feb. 1-6, Gloversville 8-13.
BENNETT-MOULTON (Ad. P. Reed, mgr.): Hagerstown, Md., Jan. 25-30, Chambersburg, Pa., Feb. 1-6, Danville 8-13.
BENNETT-MOULTON (W. A. Partello, mgr.): Danbury, Conn., Jan. 25-30, Fishkill, N. Y., Feb. 1-6, Ossining 8-13.
BENNETT-MOULTON (F. C. Twitchell, mgr.): Binghamton, N. Y., Jan. 25-30, Geneva Feb. 8-13.
BENNETT-MOULTON (Ira H. Newhall, mgr.): Taunton, Mass., Jan. 25-30, New Britain Feb. 8-13.
BENNETT-MOULTON (J. M. Torr, mgr.): Harrisburg, Pa., Jan. 25-30, Altoona Feb. 8-13.
BRECKENRIDGE, CHARLES, STOCK (Boyd P. Joy, mgr.): Manhattan, Kan., Jan. 25-30, Holton Feb. 1-6.
BUNTING, EMMA (Earl Burgess; Theo. Johnson, mgr.): Lebanon, Pa., Jan. 25-30, Hazleton Feb. 1-6.
BURKE AND McCANN (M. McCann, mgr.): Johnstown, Pa., Jan. 25-30, Lonaconing, Md., Feb. 1-5.
CARPENTER, FRANKIE: Yonkers, N. Y., Jan. 25-30, Schenectady Feb. 1-6.
CARNER STOCK: Williamsport, Pa., Jan. 25-30.
CARROLL COMEDY (Ion Carroll, mgr.): Keystone, W. Va., Jan. 25-30.
CLARK STOCK (Miles Berry, mgr.): Robinson, Ill., Jan. 25-27, Palestine 28-30.
CONROY AND MACK'S COMEDIANS (P. P. Craft, mgr.): Wheeling, W. Va., Jan. 25-30, Rochester, Pa., Feb. 1-6.
COOK-CHURCH (H. W. Taylor, mgr.): Charleroi, Pa., Jan. 25-30, Niles, O., Feb. 1-6, Ashtabula 8-13.
CUTTER AND WILLIAMS: Kittanning, Pa., Jan. 25-30, Punxsutawney Feb. 1-6.
CREED'S COMEDIANS: Greenfield, O., Jan. 25-30.
DIXON STOCK: New Ulm, Minn., Jan. 27, Mankato 28, 29.
DAVIDSON STOCK (A. E. Davidson, mgr.): Kewanee, Ill., Jan. 25-30, Ottawa Feb. 1-6, Joliet, Ill., 8-14.
DE VONDE, CHESTER (Phil Levy, mgr.): Sharon, Pa., Jan. 25-30, Erie Feb. 1-6.
DILGER-CORNELL: Coatesville, Pa., Jan. 18-27, Pottstown 28-30, Shamokin Feb. 1-6, Pittston 8-13.
ECLIPSE STOCK: Bayou Sara, La., Jan. 28, Baton Rouge 29, New Orleans 30, 31.
EDWARDS STOCK: Ridgway, Pa., Jan. 25-30.
FALES, CHARLES T., COMEDY: Syracuse, N. Y., Jan. 17—indefinite.
FENBERG STOCK (Geo. M. Fenberg, mgr.): Lewiston, Me., Jan. 25-30, Portsmouth, N. H., Feb. 1-6.
FERRIS COMEDIANS: Duluth, Minn., Jan. 1—indefinite.
FISKE AND STOCK: Morristown, N. J., Jan. 25-30, Stamford, Conn., Feb. 1-6.
FRANCIS, MARION (Geo. K. Robinson, mgr.): Haverhill, Mass., Jan. 25-30, Nashua, N. H., Feb. 1-6, Dover 8-13.
FRENCH, IRVING (Don Macmillan, mgr.): McKinney, Tex., Jan. 25-27, Honey Grove 28-30, Bonham Feb. 1-3, Durant, I. T., 4-6.
FERGUSON STOCK: Spartanburg, S. C., Jan. 25-30, Savannah, Ga., Feb. 1-6, Jacksonville, Fla., 8-13.
GARSIDE, CONDIT AND MACK: Lowell, Mass., Jan. 25-30, Meriden, Conn., Feb. 1-6.
GODDING COMEDY (C. M. Cutter, mgr.): Green Bay, Wis., Jan. 25-30, Merrill Feb. 1-6, Wausau 8-13.
GUY STOCK (Billy Casall, mgr.): De Soto, Mo., Jan. 25-30, Jerseyville, Ill., Feb. 1-6.
HALL, DON C.: Barstow, Cal., Jan. 25-30.
HARCOURT COMEDY (Chas. K. Harris, mgr.): Gloucester, Mass., Jan. 25-30, Lowell Feb. 1-6, Portland, Me., 8-13.
HARRISON-ADAMS THEATRE: Pittston, Pa., Jan. 25-30, South Bethlehem Feb. 1-6.
HARRIS-PARKINSON (Robt. H. Harris, mgr.): Danville, Va., Jan. 25-30.
HAYWARD, GRACE: Cairo, Ill., Jan. 25-30, Lafayette, Ind., Feb. 1-6, Grand Rapids, Mich., 8-20.
HIMMELEIN'S IDEALS: Trenton, N. J., Jan. 25-30, New Brunswick Feb. 1-6, Shamokin, Pa., 8-13.
HIMMELEIN'S IMPERIALS: Racine, Wis., Jan. 24-31, Madison Feb. 1-6.
HOEFFLER, JACK, SHOWS (Jack Hoeffler, mgr.): Owensboro, Ky., Jan. 24-30, Vincennes, Ind., 31-Feb. 6.
HOWARD-DORSET (Geo. B. Howard, mgr.): Paducah, Ky., Jan. 25-Feb. 6, Evansville, Ind., 8-13.
HOWARD STOCK (A. G. Howard, mgr.): Putnam, Conn., Jan. 25-30, Providence, R. I., Feb. 1-6.
HOYT'S COMEDY: Water Valley, Miss., Jan. 18-30, McComb City Feb. 1-6, Biloxi 8-13.
HUNT STOCK: Monroe, Mich., Jan. 25-30.
KARROLL, DOT: New Bedford, Mass., Jan. 25-30, Brockton Feb. 1-6, Fall River 8-13.
KELLAR STOCK (A. M. Kellar, mgr.): Stillwater, Okla., Jan. 25-27, Pawnee 28-30, Clyde Feb. 1-3, Chandler 4-6.
KENNEDY, JAMES (O. E. Wee, mgr.): Toledo, O., Jan. 25-31, Jackson, Mich., Feb. 1-6, Ft. Wayne, Ind., 8-13.
KERKHOFF DRAMATIC: Wetmore, Kan., Jan. 25-30.
KEYSTONE DRAMATIC (McGill and Shipman, props.): Woonsocket, R. I., Jan. 25-30, Taunton, Mass., Feb. 1-6.
KING DRAMATIC (F. F. Cleckner, mgr.): Little Washington, Pa., Jan. 25-30, Bellaire, O., Feb. 1-6, Zanesville 8-13.
KLARK-URBAN (Harden Klark, mgr.): Bennington, Vt., Jan. 25-30, Granville Feb. 1-6, Rutland 8-13.
LOCKES, THE: Johnson, Neb., Jan. 25-30.
LONG, FRANK E., STOCK (J. A. Lacy, mgr.): Oshkosh, Wis., Jan. 24-30.
LORRAINE, RHE: Watertown, N. Y., Jan. 25-30, Glens Falls Feb. 1-6.
LYCEUM STOCK (R. G. Grosjean, mgr.): Mangum, Okla., Jan. 25-27, Anadarko 28-30.
LYONS, LILLIAN, STOCK (Dean and Ogle, mgrs.): Randolph, N. Y., Jan. 25-30, Mayville Feb. 1-6, Westfield 8-13.
McAULIFFE, JERE, STOCK: Amsterdam, N. Y., Jan. 25-30, Auburn Feb. 1-6, Binghamton 8-13.
McDONALD STOCK (G. W. McDonald, mgr.): Biloxi, Miss., Jan. 25-30, Scranton Feb. 1-6, McComb 8-13.
MACK AND ARMOUR'S COMEDIANS (Chas. Drew Mack, mgr.): Glasgow, Mo., Jan. 25-27, Odessa 28-30, Higginsville Feb. 1-3.
MACK, WILBUR: New Albany, Ind., Jan. 25—indefinite.
MARKS BROTHERS (R. W. Marks, mgr.): Montpelier, Vt., Jan. 25-30.
MARKS BROTHERS (Tom Marks, mgr.): St. Catherines, Can., Jan. 25-30.
MARKS BROTHERS (Jos. Marks, mgr.): Sarnia, Can., Jan. 25-30.
MATHES, CLARA: Marshfield, Ore., Feb. 1-12.
MOREY STOCK: Parsons, Kan., Jan. 25-27, Fredonia 28-30, Chanute Feb. 1-6.
MURRAY AND MACKEY (John J. Murray, mgr.): McKeesport, Pa., Jan. 25-31, Parkersburg, W. Va., Feb. 1-6, Huntington 8-13.
MYERS, IRENE (Will H. Myers, mgr.): Chester, Pa., Jan. 25-30.
MYERS, WILL H., STOCK (Sim Allen, mgr.): Meadville, Pa., Jan. 25-30, Du Bois Feb. 1-6, Kittanning 8-13.
MYKKLE-HARDER (Wm. H. Harder, mgr.): South Norwalk, Conn., Jan. 25-30, Newburgh, N. Y., Feb. 1-6, Middletown 8-13.
MYKKLE-HARDER (Eugene J. Hall, mgr.): Fostoria, O., Jan. 25-30, Ft. Wayne, Ind., Feb. 1-6.
NATIONAL STOCK: Waycross, Ga., Jan. 25-31.
NEILL-MOROSCO (Chas. Astor Parker, mgr.): Butte, Mont., Jan. 19-28, Denver, Col., Feb. 1-6, Cripple Creek 7, Leadville 8, Salt Lake City, U., 10-13.
NORTH BROTHERS' COMEDIANS: Dubuque, Ia., Jan. 25-30.
PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Pittsfield, Mass., Jan. 25-30, Yonkers, N. Y., Feb. 1-6, Trenton, N. J., 8-14.
PAYTON SISTERS (Col. Frank Robertson, mgr.): Mobile, Ala., Jan. 25-27, Montgomery 28-30.
PAYTON'S STOCK: Lynn, Mass., Jan. 25-30, Waltham Feb. 1-6.
PHELAN, E. V. (Eastern; E. V. Phelan, mgr.): Salem, Mass., Jan. 25-30.
PHELAN, E. V., STOCK (Ralph A. Ward, mgr.): East Liverpool, O., Jan. 25-30, New Castle, Pa., Feb. 1-6, Sharon 8-13.
POWERS' COMEDIANS (John T. Powers mgr.): Collingwood, Can., Jan. 25-30.
PRINGLE, DELLA: El Paso, Tex., Jan. 25-29.
RAPIER PLAYERS: Polo, Me., Jan. 25-30, Lawson Feb. 1-6.
ROCKWELL DRAMATIC: Berlin Falls, N. H., Jan. 25-30.
ROE STOCK: Lawrence, Mass., Jan. 25-30, Cohoes, N. Y., Feb. 1-6.
RYAN, DANIEL R.: Poughkeepsie, N. Y., Jan. 25-30, Glens Falls Feb. 1-6, Northampton, Mass., 8.
SIGHTS, PAULINE: Meliette, S. D., Jan. 25-27, Northville 28-30.
SOUTHERN STOCK: Madison, Ind., Jan. 25-30.
SPOONER DRAMATIC (W. Dick Harrison, mgr.): Waxahachie, Tex., Jan. 25-30, Hillsboro Feb. 1-6.
STANWELL DRAMATIC (C. A. Winters, mgr.): Gardner, Mass., Jan. 25-30.
STRATTON, CAMPBELL (C. J. Roe, mgr.): Lawrence, Mass., Jan. 25-30.
TAYLOR, ALBERT, STOCK: West, Tex., Jan. 25-27, Gatesville 28-30, Hillsboro Feb. 1-3, Waxahachie 4-6, Whitewright 8, 9, Cumby 10, Shreveport, La., 11-13.
THE PLAYERS' STOCK (Calder Johnston, mgr.): White Plains, N. Y., Jan. 26.
TOLSON STOCK (T. Dwight Pepple, mgr.): Ronston, La., Jan. 25-31.
TURNER, CLARA (Moulton, Thompson and Moulton, props.; M. B. Miller, mgr.): North Adams, Mass., Jan. 25-30, Pittsfield Feb. 1-6, Elmira, N. Y., 15-20.
VAN DYKE AND EATON (F. Mark, mgr.): Coshocton, O., Jan. 25-30, McKeesport, Pa., Feb. 1-6.
VERNON STOCK (Benj. B. Vernon, mgr.): Canton, Pa., Jan. 25-30, Jersey Shore Feb. 1-6, Austin 8-10, Ridgeway 11-13.
VICTORIA STOCK: Tasmania, Australia, Feb. 10.
WILBER STOCK (H. R. Wilber, mgr.): Sumter, O., Jan. 25-30.
WINNIGER BROTHERS' OWN (Frank Winniger, mgr.): Litchfield, Minn., Jan. 25-31, Faribault Feb. 1-7.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: Newark, N. J., Jan. 25-30, Brooklyn, N. Y., Feb. 1-6, New York city 8-20.
A CHINESE HONEYMOON (Western; Harry S. Fulton, mgr.): San Francisco, Cal., Jan. 25-Feb. 6, Oakland 8-10, San Jose 11, 12, Stockton 13.
AN ENGLISH DAISY (Weber and Fields, mgrs.): New York city Jan. 18—indefinite.
BABES IN TOYLAND: New York city Oct. 12—indefinite.
BOSTON IDEAL: Pensacola, Fla., Jan. 28-30.
CAHILL, MARIE: Bay City, Mich., Jan. 26, Grand Rapids 27, Battle Creek 28, Ft. Wayne, Ind., 29, Dayton, O., 30.
COLUMBIA OPERA: Washington, Kan., Jan. 26, Concordia 27.
DANIELS, FRANK (Chas. B. Dillingham, mgr.): Philadelphia, Pa., Jan. 25-Feb. 6, Brooklyn 8-13.
DAVIS MUSICAL EXTRAVAGANZA (R. Wade Davis, mgr.): Waterbury, Conn., Jan. 29, 30, North Adams, Mass., Feb. 12, 13.
DE ANGELIS OPERA (A. E. Morgan, mgr.): Brunswick, Ga., Jan. 26, Charlotte, N. C., Feb. 1, Durham 2, Raleigh 3, Norfolk, Va., 4, Newport News 5, Richmond 6, Charlottesville, N. C., 8, Annapolis, Md., 9, Lancaster, Pa., 10, York 11, Harrisburg 12, Wilmington, Del., 13.
EARL, VIRGINIA: New York city Jan. 18—indefinite.
FLORODORA (Fischer and Riley, mgrs.): Taunton, Mass., Jan. 28.
FRENCH OPERA: New Orleans, La., Nov. 10—indefinite.
HOITY TOITY (Ollie Mack and Jos. M. Gaites, mgrs.): Detroit, Mich., Jan. 24-30.
HOPPER, DE WOLF (G. W. Wadleigh, mgr.): Boston, Mass., Jan. 4-30, Portland, Me., Feb. 1, 2, Lewiston 3, Dover, N. H., 4, Salem, Mass., 5, Concord, N. H., 6.
HUMPTY DUMPTY (E. C. Cornell, mgr.): Hazleton, Pa., Jan. 26, Shenandoah 27, Sunbury 28, Harrisburg 29, 30.
KING DODO (Henry W. Savage's): Austin, Tex., Jan. 26, San Antonio 27, Houston 28, Galveston 29, Beaumont 30.
METROPOLITAN OPERA: New York city—indefinite.
MISS BOB WHITE: Carlisle, Pa., Jan. 26, Chambersburg 27, Winchester 28, Martinsburg, W. Va., 29, Cumberland, Md., 30, Fairmount, W. Va., Feb. 1, Clarksburg 2, Morgantown 3, Youngstown, O., 4, Warren 5, Salem 6, Sistersville, W. Va., 8.
MOTHER GOOSE: New York city Nov. 30—indefinite.
PEGGY FROM PARIS (Henry W. Savage's): Buffalo, N. Y., Jan. 25-30.
SAVAGE'S, HENRY W., GRAND OPERA: Baltimore, Md., Jan. 25-30, Washington, D. C., Feb. 1-6.
SCHEFF, FRITZI: New York city Jan. 25—indefinite.
THE BEGGAR PRINCE (Wade and Martin, mgrs.): Guthrie Center, Ia., Jan. 26, Perry 27, 28.
THE BOSTONIANS: Duluth, Minn., Jan. 26, 27, Winnipeg, Can., 29, 30.
THE BURGOMASTER (W. C. Cullen, mgr.): Piqua, O., Jan. 26, Dayton 27, Newark 28, Zanesville 29, Wheeling, W. Va., 30.
THE CHAPERONS (Kingsbury and Welty, mgrs.): Cincinnati, O., Jan. 24-30, Fort Wayne, Ind., Feb. 1, Lima 2, Sandusky 3, Toledo 5, 6, Findlay 8, Marion 9, Mansfield 10, Wheeling, W. Va., 12.
THE COUNTRY GIRL: Bridgeport, Conn., Jan. 26, Newburgh, N. Y., 27, Utica 28, Troy 29, Schenectady 30, Pittsfield, Mass., Feb. 1, Springfield 2, Northampton 3, Worcester 4, Hartford, Conn., 5, New Haven 6.
THE GIRL FROM KAY'S: New York city Nov. 2—indefinite.
THE ISLE OF SPICE: Detroit, Mich., Jan. 25-30.
THE MEDAL AND THE MAID: New York city Jan. 11—indefinite.
THE PRINCE OF PILSEN (Eastern; Henry W. Savage's): Richmond, Va., Jan. 26, 27, Newport News 28, Norfolk 29-31.
THE PRINCE OF PILSEN (Western; Henry W. Savage's): Jacksonville, Ill., Jan. 26, Hannibal, Mo., 27, Quincy, Ill., 28, Burlington, Ia., 29, Ottumwa 30.
THE PRINCESS CHIC (Jno. P. Slocum, mgr.): Philadelphia, Pa., Jan. 18-30.
THE ROGERS BROTHERS: Northampton, Mass., Jan. 26, Springfield 27, Waterbury, Conn., 28, New Haven 29, Hartford 30, Providence, R. I., Feb. 1-6.
THE RUNAWAYS: Winston-Salem, N. C., Jan. 26, Greenboro 27, Greenville, S. C., 28, Columbia 29, Charleston 30, Augusta, Ga., Feb. 1, Savannah 2.
THE SHOW GIRL: Washington, D. C., Jan. 25-30.
THE SILVER SLIPPER: St. Louis, Mo., Jan. 24-30, Alton, Ill., 31, Louisville, Ky., Feb. 1-3, Decatur, Ill., 4, Bloomington 5, Springfield 6.
THE STORKS: Greenville, Miss., Jan. 26, Vicksburg 27, Jackson 28, Natchez 29, Monroe 30.
THE SULTAN OF SULU (Henry W. Savage, pres.): Minneapolis, Minn., Jan. 24-27, St. Paul 28-30.
THE TELEPHONE GIRL (Riggs and Plohn, mgrs.): Wheeling, W. Va., Jan. 28-30, Parkersburg Feb. 1, Huntington 2, Charleston 3, Gallipolis, O., 4, Ironton 5, Plymouth 6.
THE TENDERFOOT: Louisville, Ky., Jan. 25-27, Lexington 28, Hamilton, O., 29, Lafayette, Ind., 30.
THE WIZARD OF OZ: St. Louis, Mo., Feb. 1-6.
THE WIZARD OF OZ: Hoopston, Ill., Jan. 26, Danville 27, Champaign 28, Bloomington 29, Canton 30, Monmouth Feb. 1, Galesburg 2, Peoria 3, Hannibal 4, Moberley 5, Sedalia 6.
THREE LITTLE MAIDS: Cleveland, O., Jan. 25-30, Utica, N. Y., Feb. 1, Springfield, Mass., 3, Waterbury, Conn., 4, Hartford 5, New Haven 6.
TIVOLI: San Francisco, Cal.—indefinite.
WILBUR OPERA (A. H. Fullwood, mgr.): Jamestown, N. Y., Jan. 25-30, Lockport Feb. 1-6.
WILLS', NAT M. (Broadhurst and Currie, mgrs.): Moberley, Mo., Jan. 26, Alton, Ill., 27, Marion, Ind., 28, Muncie 29, Middletown, O., 30, Cincinnati 31-Feb. 6, Springfield 8, Tiffin 9, Lima 10, Toledo 11-13.
WILSON, FRANCIS: Trenton, N. J., Jan. 28.

MINSTRELS.

BARLOW AND WILSON (Lawrence Barlow, mgr.): Danville, Ky., Jan. 27, Bardstown 29, Springfield 30, Louisville Feb. 1, Eminence 2.
CULHANE, CHASE AND WESTON'S: White Plains, N. Y., Jan. 26, Mt. Kisco 27, Mt. Vernon 28, New Rochelle 29, Yonkers 30.
DOCKSTADER'S (J. H. Decker, mgr.): New York city Jan. 4-30.
FIELD'S, AL. G. (J. M. J. Kane, mgr.): Pittston, Pa., Jan. 26, Scranton 27, Wilkes-Barre 28, Shamokin 29, South Bethlehem 30, Easton Feb. 1, Elizabeth, N. J., 2, Trenton 3, Reading, Pa., 4, Lancaster 5, Harrisburg 6, Cumberland, Md., 8, Uniontown, Pa., 9, Greensburg 10.
GORTON'S (C. C. Pearl, mgr.): Rochester, Ind., Jan. 27, Hammond 28, Oak Park, Ill., 29, South Chicago 30, Sycamore Feb. 1, Dixon 2, Freeport 3, Rockland 4, Morengo 5, Belvidere 6.
HAVERLY'S: Tyler, Tex., Jan. 26, Greenville 27, Paris 28, Dennison 29, Dallas 30.
HI HENRY'S: Durham, N. C., Jan. 26, Winston-Salem 27, Greensboro 28.
KERSAND'S, BILLY (C. Jay Smith and W. C. Thompson, mgrs.): Norfolk, Va., Jan. 26, Raleigh, N. C., 28, Durham 29, Greensboro 30, Winston-Salem Feb. 1, Charlotte 3, Gaffney, S. C., 4, Columbia 5, Sumter 6, Charleston 8, Augusta, Ga., 9, Savannah 10, Brunswick 11.
NASHVILLE STUDENTS: Neosho, Mo., Jan. 26, Joplin 27, Columbia, Kan., 29, Pittsburg 30, Galena Feb. 1, Weir City 2, Girard 3, Chanute 4, Fredonia 5, Howard 6, Eureka 8, Madison 9, Osage City 10.
QUINLAN AND WALL'S: Logansport, Ind., Jan. 26, Crawfordsville 27, Danville, Ill., 29, Champaign 30, Bloomington Feb. 1, Joliet 7.
RICHARD AND PRINGLE'S (Rusco and Holland, mgrs.): San Bernardino, Cal., Jan. 26, Pasadena 27, Los Angeles 28-30, San Diego Feb. 1, Santa Ana 2, Ventura 3, Santa Barbara 4, San Louis Obispo 5, Salinas 6.
VOGEL'S JOHN W.: Rochester, N. Y., Jan. 25-27, Syracuse 28-30, Newark Feb. 1, Lyons 2, Palmyra 3, Warsaw 4, Perry 5, Corning 6.

VARIETY.

AMERICAN BURLESQUERS: Brooklyn, N. Y., Jan. 18-30, Scranton, Pa., Feb. 1-3, Reading 4-6.
BERMAN SHOW: Boston, Mass., Jan. 25-30.
BLUE RIBBONS: New York city Jan. 18-30.
BOHEMIANS: Pittsburgh, Pa., Jan. 25-30, Cincinnati, O., Feb. 1-6.
BON TONS: Providence, R. I., Jan. 25-30, Boston, Mass., Feb. 1-6.
BOWERY BURLESQUERS: Brooklyn, N. Y., Jan. 18-30.
BRIGADIERS: Detroit, Mich., Jan. 25-30, Cleveland, O., Feb. 1-6.
BRYANT BURLESQUERS: Toronto, Can., Jan. 25-30, Rochester, N. Y., Feb. 1-6.
CHERRY BLOSSOMS: Boston, Mass., Jan. 25-30.
CITY SPORTS: Baltimore, Md., Jan. 25-30, Washington, D. C., Feb. 1-6.
CONKLIN VAUDEVILLE: Buchannon, W. Va., Jan. 25, 26.
CRACKER JACKS: St. Paul, Minn., Jan. 25-30.
DAINTY DUCHESS: Cleveland, O., Jan. 25-30.
DEVERE, SAM: Rochester, N. Y., Jan. 25-30, Albany Feb. 1-3, Troy 4-6.
FOSTER, FAY: Washington, D. C., Jan. 25-30.
GAY MASQUERADERS: Reading, Pa., Jan. 25-27, Scranton 28-30.
HIGH ROLLERS: Kansas City, Mo., Jan. 25-30.
HILL, ROSE, ENGLISH FOLLY: New York city Feb. 1-6.
HYDE'S COMEDIANS: Baltimore, Md., Jan. 25-30, Pittsburgh, Pa., Feb. 1-6.
IMPERIAL BURLESQUERS: Minneapolis, Minn., Jan. 25-30, St. Paul Feb. 1-6.
INNOCENT MAIDS (T. W. Dinkins, mgr.): Brantford, Can., Jan. 26, Lockport, N. Y., 28, Fredonia 29, Dunkirk 30, Union City, Pa., Feb. 1.
IRWIN'S, FRED: Louisville, Ky., Jan. 25-30, Indianapolis, Ind., Feb. 1-6.
JOLLY GRASS WIDOWS: New York city Jan. 25-30.
KENTUCKY BELLES: New York city Jan. 25-30.
KNICKERBOCKERS: Philadelphia, Pa., Jan. 25-30, Baltimore, Md., Feb. 1-6.
LAFAYETTE: Cincinnati, O., Jan. 24-30.
MAJESTICS (Fred Irwin, mgr.): New York city Jan. 25-Feb. 6.
MERRY MAIDENS: Milwaukee, Wis., Jan. 25-30, Minneapolis, Minn., Feb. 1-6.
MOONLIGHT MAIDS: Troy, N. Y., Jan. 28-30, Montreal, Can., Feb. 1-6.
MORNING GLORIES: Montreal, Can., Jan. 25-30, Boston, Mass., Feb. 1-6.
NEW YORK STARS: Detroit, Mich., Feb. 1-6.
ORPHEUM SHOW: Denver, Col., Jan. 25-30.
PARISIAN WIDOWS: Boston, Mass., Jan. 25-30, New York city Feb. 1-6.
RAMBLERS: Cleveland, O., Jan. 25-30, Buffalo, N. Y., Feb. 1-6.
REEVES, AL., BURLESQUERS: Paterson, N. J., Jan. 25-30, Providence, R. I., Feb. 1-6.
REILLY AND WOODS: Buffalo, N. Y., Jan. 25-30, Toronto, Can., Feb. 1-6.
RENTZ-SANTLEY: Cincinnati, O., Jan. 25-30, Louisville, Ky., Feb. 1-6.
RICE AND BARTON'S GAIETY: St. Louis, Mo., Jan. 25-30, Kansas City Feb. 1-6.
ROYALS: New York city Jan. 25-30, Philadelphia, Pa., Feb. 1-6.
RUNAWAY GIRLS: New York city Jan. 25-30.
TIGER LILLIES: Brooklyn, N. Y., Jan. 25-Feb. 6.
TOPSY TURVY: New York city Jan. 25-30.
TRANSATLANTICS: Boston, Mass., Jan. 25-30.
TROCADERO BURLESQUERS: Newark, N. J., Jan. 25-30, Paterson Feb. 1-6.
TROUBADOURS: Lawrence, Mass., Jan. 25-30, Lowell Feb. 1-6, Springfield 8-13.
UTOPIANS: Indianapolis, Ind., Jan. 25-30.
VANITY FAIR: Minneapolis, Minn., Jan. 25-30, St. Paul Feb. 1-6.
WEBER AND FIELDS: New York city Sept. 17—indefinite.
WORLD BEATERS: Reading, Pa., Jan. 28-30, Philadelphia Feb. 1-6.
ZAZELL AND VERNON'S COMEDIANS (H. H. Hill, mgr.): Boonville, Ind., Jan. 26, Brazil 28, Terre Haute 29, 30, Bedford Feb. 2, Madison 4, West Baden 7, Anderson 8, 9.

MISCELLANEOUS.

BOSTOCK'S TRAINED ANIMALS: Philadelphia, Pa.—indefinite.
BOSTON LADIES' ORCHESTRA: Amsterdam, N. Y., Jan. 26-31, Auburn, Feb. 1-6, Binghamton 8-13.
BOWMAN'S CIRCUS: St. Petersburg, Fla., Jan. 26, Braidentown 27, Lakeland 28, Barton 29, Wauchula 30, Arcadia Feb. 7.
BROOKS' CHICAGO MARINE BAND (Bert A. Hall, mgr.): Xenia, O., Jan. 26, Circleville 27, Cambridge 28, Wooster 29, Salem 30, Youngstown 31, Pittsburgh, Pa., Feb. 1-3, Steubenville, O., 7, Beaver Falls 8, Meadville 9, Oil City 10, Warren 11, Dunkirk, N. Y., 12, Lockport 13.
BROWN'S AMUSEMENT (Southern): Orange, Tex., Jan. 25-30, Beaumont Feb. 1-6, Houston 8-13.
BROWN AMUSEMENT (Western): Conway, Ark., Jan. 25-30.
CANADIAN JUBILEE SINGERS: Contoocook, N. H., Jan. 26, Warner 27, Franklin Falls 28, Bristol 29, Belmont 30, 31.
CONGRESS OF NATIONS (Wm. H. Josselyn, mgr.): Elwood, Ind., Jan. 27, Alexandria 30, Kokomo 31, Vincennes Feb. 7.
CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Birmingham,

THE NEW YORK DRAMATIC MIRROR

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The Organ of the American Theatrical Profession

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(BETWEEN BROADWAY AND SIXTH AVENUE.)

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PLAY PROTECTION.

THE American Dramatists' Club has resumed its efforts to secure the passage in various States of laws for the protection of the rights of authors in unpublished and undedicated plays and musical compositions, this being commonly the season at which State Legislatures assemble, and every aid should be tendered this movement. As THE MIRROR was originaly active in securing the amendment to the copyright law by Congress, and as it has also been instrumental in this movement directed to State Legislatures, it gladly assists in making this protection more general by stating the plans of the Dramatists' Club, with the reasons why every State should place on its statute books a law for the protection of authors.

This particular movement was started about five years ago, and already the Legislatures of New York, Pennsylvania, New Jersey, Ohio, Louisiana and Oregon have passed laws of protection. The aim in this matter is to provide a penalty and punishment against any person who uses the property of another in the form of a play or musical composition without warrant, and the following enactment in New York, which in effect is like that of the other States mentioned, makes that provision:

Any person who causes to be publicly performed or represented for profit any unpublished, undedicated or copyrighted dramatic composition, or musical composition known as an opera, without the consent of its owner or proprietor, or who, knowing that such dramatic or musical composition is unpublished, undedicated or copyrighted, and without the consent of its owner or proprietor permits, aids or takes part in such performance or representation, shall be guilty of a misdemeanor.

BRONSON HOWARD, President of the Dramatists' Club, has formulated an address to be submitted to the legislators and governors of the various States in which action is desired, concerning the limitations, effect and usefulness of the laws already passed for protection. Mr. HOWARD points out that these laws have no relation to the Copyright Laws of the United States, or to the principle of copyright. "They protect a form of property," says Mr. HOWARD, "which was recognized long before copyright was established by statute in any country. The United States Statutes provide a penalty of one year's imprisonment for infringement of copyright, but Congress has no power under the Constitution to deal with this form of uncopyrighted property. Only the State Legislatures can do so."

It is pointed out that the law already passed by various States, and desired to be passed by every other State, does not in any sense create a new form of property nor give any special right of property to any one, nor extend protection to any property not previously recognized by State courts as properly subject to the protection of the law. It simply provides for the more efficient enforcement of the authority of the State courts in dealing with what has been recognized as property so long as English and American law has taken cognizance of literature in any form. Mr. HOWARD says:

These laws do not, in any sense, create a new offense, nor establish a penalty for a new offense; they merely make an old offense punishable by criminal as well as civil penalty. They establish a penalty, heretofore lacking in the State laws, for what is already necessarily and logically a criminal offense; because the State courts have always recognized the fact that the manuscript of a play or musical composition, and its use, is a man's personal property under the Common Law; and this property has always been protected by damages or injunction; under these laws a criminal penalty, as well, may follow misappropriation, as in the case of all other forms of property. The necessity for this additional penalty lies in the fact that nearly all the offenders of this kind with whom the courts deal, in States where such laws do not yet exist, can now defy their authority, being irresponsible wanderers from place to place, without financial resources or fixed residences; tramps who merely laugh at money damages and injunctions, and despise the law.

A man's sole ownership of any original and unpublished manuscript of a play or musical composition, and his sole property in the use of that manuscript, whether to read, play or sing, himself, or to have it read, sung, played or recited by other people, in a theatre or elsewhere, was recognized for nearly three centuries by the courts of England and by those of her colonies, afterwards the United States. Wherever the English common law, not changed by statute, was the fundamental law of the land, the courts recognized and protected this property in unpublished manuscripts. Our courts in America have followed and even more fully enforced the precedents of law, in this matter, as laid down by the older courts of England. These precedents extend from soon after the days of SHAKESPEARE to the middle of the nineteenth century. In the year 1845, the British Parliament destroyed, in Great Britain, this form of property by a clause in a new Copyright Act, declaring that the performance of a dramatic or musical composition should be regarded, "for the purposes of this act," as publication. The British Parliament is supreme; but it is doubtful whether the power exists in our Congress or in our State Legislatures, under our Constitutions, to destroy, and therefore to confiscate, so to speak, this or any other form of property recognized by the common law. Be this as it may, no effort has ever been made in America to do so, by any act in any State or in Congress; and our courts have continued to respect the old authority of law; only the courts of the British Empire have been bound or influenced by their own statute of 1845; this statute could create no new precedent, of course, for our own courts.

Among the reasons given for the passage of a protecting law by every State are these: Good citizenship requires punishment for any infringement of property rights; protection insures a better class of dramatic or musical representations, as "much of the tawdry, coarse and immoral amusement forced on the public comes directly from want of adequate protection to respectable authors, composers and managers, who can be held responsible;" it is desirable that the citizens of a State should be subject to trial for alleged wrongs in their own State, under their own laws and in their own courts, and "when all the States shall have taken the same position, the common practice will be in accord with our national principles of local government, and no country in the world can then boast so perfect a system of protection for these important forms of literary and artistic property;" and a special plea is made for the law in behalf of the younger writers who cannot afford the expense necessary to copyright their works under the United States statute and must depend mainly upon State laws for protection.

The truth about this protection is that while everything can be urged in its favor, nothing just or equitable can be urged against it; and it is evident that sooner or later every State in the Union, in the interest of its own citizens, must follow the example set by the enlightened commonwealths that have placed on their books this law to protect the property rights of authors.

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WHY MEN LOVE WOMEN. By Charles C. Weigel and Harry Hargreaves.

DAVENPORT AT THE MANHATTAN.

Homer Davenport, the celebrated cartoonist, lectured at the Manhattan Theatre before a fair sized—it will, or ought to be, fairer sized when the public learns of its worth—audience, last Thursday afternoon, and made cartoons, with great rapidity, on great sheets of superfine brown paper, on a large easel. The audience was sympathetic and appreciative, and listened with laughter and tears to the inimitably told stories that Mr. Davenport delivered for two hours, of children, heroes, statesmen, ducks, drakes, cows and politicians.

He began by thanking the audience for being rough shod enough to come through the slushy streets to see and hear him. Then he spoke of the power of the cartoon, and of Balfour's tribute to the memory of Sir John Tennell, the famous cartoonist of *Punch*, in which Mr. Balfour said that for forty-eight years Tennell was on the staff of *Punch*; that in all that time there had been but four weeks in which *Punch* did not have one of his cartoons; and that he had never made an enemy.

Mr. Davenport then demonstrated that he had made several millions of enemies by his truly British caricatures of our Lincoln.

Thomas Nast, Mr. Davenport said, was America's greatest cartoonist, not knowing perhaps that Nast was a Bavarian. He also thought that Tennell was England's Nast. Then he drew the line between cartoon and caricature, and told a story James Whitcomb Riley told him. This was so good that he told one or two of how cartoonists are often cursed for the crimes of their yellow (he said yellow) editors. It would not be fair to Mr. Davenport to tell his many quaint stories of Hanna, Gladstone, "Doc" Brown, Senator Spooner, Senator Sam Rainey and Thomas B. Reed, all of whom he cartooned.

He said many interesting things about heads and faces, among them observations to the effect that faces are to be read as books, and heads were made to do something besides wear hats. Then he told of his art life in the Latin Quarter of Silverton, Ore., where he was born, on a farm, and of Silverton's population of 300—350 on a baseball day. His last story was splendidly dramatic—touching—thrilling. It was about meeting our great admiral, Dewey, some months after Davenport had drawn the greatest cartoon ever made: Dewey on the *Olympia's* bridge, going into Manila Bay on that greatest May morning since the world began, seeing that on that morning was done the beautiful job which freed a people from slavery, and made all nations—heretofore supercilious, offensive and often insulting—show proper respect to the greatest nation ever dropped out of heaven; and under that cartoon: "Lest We Forget." Then Mr. Davenport's affecting meeting with Admiral Dewey, when the latter broke down and wept like a child. About every eye in the audience at the Manhattan was wet, and if Admiral Dewey had entered just then he would know that his matchless spring houseclean ing will never be forgotten, and that we shall never cease to love him, along with Washington Lincoln and Grant.

Mr. Davenport's wood duck story was as beautiful as a poem of Shelley's.

A NOTED SCENIC ARTIST DEAD.

Cable dispatches last Monday, Jan. 18, brought news of the sudden death of Frederick Dangerfield, one of the best known scenic artists in this country and in Great Britain. While talking to his wife in their apartments, 25 Canterbury Road, Brixton, London, he fell dead.

Mr. Dangerfield was about the last scenic artist left who was a pupil of the celebrated artist Graves, who gave Drury Lane, Her Majesty's and many other London theatres some famous productions of the past. It was Graves' tuition that made the late "Matt" Morgan the great artist he became. After leaving London, Dangerfield and the Scotch artist, Glover, took entire charge of the scenic work of the Howard and Wyndham theatres in Edinburgh, Glasgow and Newcastle, where his Christmas pantomimes used to be looked forward to with eagerness. David Henderson brought him to this country in 1889, and at the Chicago Opera House he took up the extravaganza work in which the elder Voegtlin had shown such fine work. He remained with Mr. Henderson for over six years, when he went to England. Returning to this country under Grau's management he stocked the Metropolitan Opera House and got up several big productions, his last being The Magic Flute. He then took up Barnum and Bailey's work in London, where he produced some of the grandest scenic exhibitions ever seen. He was in this country about a year ago to consult with Mr. Bailey about another large show in London.

Mr. Dangerfield was not only a great scenic artist, but his training had taught him mechanical exactness. He was a man of refinement, a most scrupulous and conscientious worker, and it is doubtful if any ten artists during his comparatively brief sojourn in America contributed more to the enjoyment of the public from New York to San Francisco. He was not only original and dainty in his extravaganza and transformation work, but a most skillful colorist in interior and exterior painting and architectural designs.

Aside from his scenic painting, Mr. Dangerfield made a name as a sketch artist for the *Illustrated London News* and *Graphic* in several trips down the Mediterranean and into Egypt. He also sent canvases to Paris, Madrid, Berlin, St. Petersburg and other places. While with Howard and Wyndham, in Edinburgh, he was called upon by the faculty of the famous university to make color sketches in peculiarly delicate operations.

He was a man most modest and retiring for one who had been behind the footlights all his life. He had a strong sense of independence, and but for the existing conditions here theatrically during the past five or six years would undoubtedly have remained here. He was about fifty-four years old. He leaves a wife, no children, and a fairly good competency.

LORAINE ROGERS DEAD.

Francis Loraine Rogers, the veteran manager, who was at one time very prominent in American theatrical affairs, died at Spring Valley, N. Y., on Jan. 17, of apoplexy. For nearly ten years he had been in poor health and had lived quietly at the home of his son, in this city, and on a plantation that he owned in Alabama.

Loraine Rogers, as he was known, was born at Westfield, Mass., in 1833, and was a direct descendant of Thomas Rogers, who came over in the Mayflower, and of Bishop John Rogers. He commenced his theatrical life as an actor in the early fifties in California. He there became acquainted and closely associated with Edwin Booth, for whom he ever had the greatest admiration, affection and respect. The friendship then begun between them was life long.

He began management by bringing out Lawrence Barrett as a star, and was his manager for a number of years. As Mr. Barrett's manager he went to London and Paris to arrange for plays with Sir Edward Bulwer, afterward Lord Lytton, and Dion Boucicault. While in London he received an invitation from Lord Lytton to spend several days with him at Knebworth Park, Lord Lytton's country seat in Kent, which he did, and he often talked to his friends interestingly of the great writer.

On his return to America, Mr. Rogers began the management of Charlotte Thompson as well as Lawrence Barrett. In 1868-69 he managed the California Theatre in San Francisco for Barrett and McClough.

In the spring of 1869 he married Charlotte Thompson, the daughter of Lysander Thompson, and already a prominent star. With her he again visited England and the continent. On his return he managed the Varieties Theatre in New Orleans, and later became associated with A. M. Palmer and managed the Brooklyn Theatre, which was burned in 1876. He then devoted himself almost entirely to the management of his wife, Charlotte Thompson. She died in 1898 on her plantation near Montgomery, and he never entirely got over her loss. He was, however, bright and cheerful to the end, and had remarkably good health to within a few weeks of his death, when his strength began to fail.

Mr. Rogers was a member of the Players and the Actors' Society. He did not make friends easily; but all who knew him respected, trusted and admired him as a man of integrity and justice. Those who knew him best most admired and loved him. The funeral was from the residence of his almost life long friend, Dr. Harper, whom he was visiting when he died. It was attended by many friends and acquaintances both from New York City and the surrounding country. He was buried beside his wife at their country home, "Fruit Grove," near Suffern, N. Y. One son survives him, Lorlys Elton Rogers, formerly an actor, but now practicing law in New York City.

NEILL AND THE BELL SANATORIUM.

To James Neill is due the credit of giving the first performance each season for the benefit of the Bell Sanatorium for consumptive actors and actresses. Last year he gave a benefit in Los Angeles on Feb. 18, and on Christmas afternoon he and his company gave another benefit for the same worthy cause in Honolulu, under the auspices of the Honolulu B. P. O. Elks, from whom Mr. Neill received the following letter:

HONOLULU, T. H., Dec. 26, 1903.

James Neill, Honolulu, T. H.

DEAR SIR.—Honolulu Lodge, No. 616, B. P. O. Elks, takes this its earliest opportunity to extend to you, and through you to the entire Neill company, its heartiest thanks for the Christmas afternoon benefit for the Bell Sanatorium for Actors, given by you in the lodge's name and under its auspices. We sincerely believe that the generosity of the Neill company in the mid-Pacific will be a courier of hope to the founder of the sanitarium, and earnestly trust that your example will be followed by the companies on the mainland. The entire company, from stage hands to stars, takes with it the "aloha" of Honolulu Lodge, No. 616, B. P. O. Elks.

H. H. SIMPSON, Secretary.
L. E. THOMPSON, Exalted Ruler.

Mr. Neill has also signified his intention of furnishing a room in the Sanatorium, which will be known as the James Neill Room.

THE FUND AND THE FIRE.

Several newspapers of Chicago have taken occasion during the past week to give the impression that the Actors' Fund has failed to assist the professional people who suffered in the Iroquois fire.

One newspaper went so far as to state that while Chicago had contributed $20,000 to the Fund, the Fund had assisted but one person injured at the Iroquois. As a matter of fact the Fund has met every call made upon it since the fire and has gone outside its usual province by aiding stage hands and other theatre employes.

An organization called the Actors' Emergency Relief Association has been formed in Chicago and is sending out circulars asking for donations. Axel Gustafson is the chairman of the association and George S. Hall the secretary and treasurer. These persons are not known at the Actors' Fund.

MR. MORDANT SUGGESTS SAFEGUARDS.

Edwin Mordaunt writes to THE MIRROR a number of valuable suggestions for protecting players and playgoers against danger by fire in theatres. He suggests that wherever possible dressing rooms should be built in a wing adjoining the stage, with fire-doors between; that smoking on the stage should be *positively* prohibited; and that the doors of the auditoriums be equipped with strong springs and the bolts connected with electric wires, so that by pressing a button in the box-office or on the stage every door might be instantly thrown open.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of* THE MIRROR *will be forwarded if possible.*]

CARL J. BONNER, Hotel Empire, N. Y.: Elsie and Drina De Wolfe are not sisters. Cousins.

READER, Syracuse, N. Y.: Eva Williams and Jac Tucker are still playing in vaudeville.

CHARLES BALSAR, Omaha, Neb.: Edwin Booth was born Nov. 15, 1833. His last appearance was as Hamlet, at the Brooklyn Academy, April 4, 1891. He died June 9, 1893.

FLORENCE LAURA, Milwaukee, Wis.: They have road companies and will have a stock company in Michigan soon. They do not care to have it known yet.

J. A. KOCHE, New Orleans, La.: The Silver Slipper was produced at the Broadway Theatre last season, of too recent a date to print the long cast now, and of not enough interest for space here. See file of THE MIRROR.

MISS HIGHT: Robert Emmet was first produced last season. Brandon Tynan wrote it to star in. Robert Conness is now starring in it. Where to get that Hoyt souvenir THE MIRROR cannot tell.

M. H. GLYNN, Albany, N. Y.: There was a review of The Daughters of Babylon in the London letter of THE MIRROR of March 13, 1897. Wilson Barrett was the author of the play, and it was produced in London, between Feb. 6 and 7, 1897.

FRANK N. BRAULT, Fitchburg, Mass.: Write to the Secretary of the American Dramatists' Club, New York, for information as to having a play written to order. Royalties run from one to fifteen per cent of the gross. Three thousand dollars will be enough to organize a stock company—if you have good luck.

CHARLES E. MASON, Syracuse, N. Y.: Mason Mitchell made his first appearance in Blow for Blow, at the Theatre Comique, New York, September, 1869. He is now consul at some East or West African port, sent there by President Roosevelt last year as a reward for his Rough Rider services with Colonel Roosevelt in Cuba.

F. H. CLUFF, N. Y.: *The Stage*, *The Era*, and *The Referee* are the three leading English dramatic papers. The first two give the casts of all plays reviewed. *The Era* is the only one occasionally illustrated. No room for those casts, and they are too recent and not of enough importance to be novelties, reprinted. That may have been her full name. Write to the manager for information.

E. B., Philadelphia, Pa.: 1. It is not any harder for a young woman to obtain a position in the chorus, if qualified by nature to fill it, than it is for her to get a position in a store or office. 2. Eighteen dollars a week. 3. She is not expected or asked to pay her railroad fares. 4. Her hotel bills, certainly. 5. Go to the office of the managers, or write to them. 6. At the end of this season they engage for next. 7. An educated person, man or woman, always is more likely to be chosen than an uneducated, unless the latter is better looking, with a better voice. 8. Prettiness is the chief essential.

FLICK, JR.: 1. Charles Barnard is a writer on popular science and of children's books. He is the author of the following plays, sketches and monologues: The Country Circus, The County Fair, The Blue Bonnet, The Year One, Makepeace Joy, Which? Cynthia's Lovers, Vermont, Mary Lincoln, The Forest King, Sarah Tarbox, Switzerland, The Funny Man, Chautauqua, The Platform Drama, Children's Plays, and Science on the Stage. 2. "Horse play" means buffoonery; "slap-stick" work, rough or knock-about work; knock-about work, low comedy acrobatic work. Consult letters of correspondents in THE MIRROR, which is always ready to do expert work for its readers and grant favors, but objects to encouraging laziness.

THE USHER

Al. Hayman, of the Theatrical Trust, sailed for Europe last week, to be absent six months, leaving his associates with a number of troublesome problems to solve. To a friendly interviewer, before he departed, he gave his views with reference to the theatrical situation, and particularly that phase of it which concerns the general depression from which it is suffering.

He observed, for one thing, that "managers talk too much." He asserted that "some day some of these will awake to the fact that the public are on to them, and, like the parrot, say, 'I talked too much.'"

Mr. Hayman believes in reticence. It was that belief that led him to try to throttle discussion of the Theatrical Trust and its purposes at the time of its inception. He held, with great, but futile vigor, that the Trust was "private business."

The experiences of the past seven or eight years must have proved to Mr. Hayman conclusively that his view is not shared with any great unanimity.

His contention that the Trust was authorized to prosecute its schemes safe from public comment has been rudely shattered. Even his recent objection to the discussion of the causes and lessons of the Iroquois disaster by the newspapers has gone unheeded.

Mr. Hayman does not talk often for publication, but when he does he generally commits the indiscretions against which he advises other managers. In the interview referred to, Mr. Hayman said:

"How about those theatrical managers who during the past seven or eight years have boasted that they made hundreds of thousands of dollars? What have they done with this money? And why should the failure of one or two plays so demoralize them as to create the impression throughout the land that the show business is at a very low ebb? I cannot understand why dropping a few dollars should wipe people out after they have been leading the whole world to suppose they are worth hundreds of thousands."

Most of the boasting that Mr. Hayman refers to has proceeded from his associate managers, who have claimed frequently to enjoy a monopoly of various "world-beaters," "record-breakers," and other joyful attractions from which wealth untold is supposed to roll.

Mr. Hayman's reference to the "failure of one or two plays" this season is not fortunate—especially as Mr. Hayman has access to the receipts of all the theatres controlled by the Trust, and he is in a better position than most men to know what a formidable list of dramatic catastrophes the season thus far in New York city and elsewhere has shown.

Mr. Hayman cannot understand why a falling off of 30 or 40 per cent. in theatrical business generally has caused apprehension among the managers of theatres and attractions throughout the country with whom his concern is doing business, and in many of which his concern is directly interested. But it is easy to understand why Mr. Hayman professes this blindness.

In the same interview Mr. Hayman says that theatre rents have been brought up to enormous proportions, and that, considering the rents paid, not alone in New York, but elsewhere, he believes the owners and not the managers of the theatres are speculating. He adds significantly, "There is bound to be a reaction, and the owners will have their theatres back on their hands."

This observation is somewhat remarkable when taken in connection with his equally positive declaration that "the show business is not at a very low ebb.'

The order of the New York authorities to fire-proof all scenery has resulted in a complete investigation of various methods for obtaining that result. The difficulty is to find a compound that will not injure the artistic quality of the stage pictures and at the same time will be lasting and efficient.

A great many compounds are being marketed, but the best are the simplest and the cost is small. Scenery cannot be literally fire-proofed. It can be treated, however, so that it will not flame, but will char, simply. The purpose of the application of these compounds is that when the canvas, saturated with the solution, is exposed to fire gases are liberated that will check its spread.

Fire-proofing the scenery of companies that arrive in the city but a short time before an opening performance and remain for a brief period only is one of the problems that the managers of the so-called combination houses will require considerable ingenuity to meet. A few hours, however, are all the time that is necessary to fire-proof a production of ordinary size.

A Philadelphia paper says: "A theatrical 'trust' has one fatal defect: the playgoer is not forced to buy. Monopolies in meat, bread, steel, nails, leather and other necessary commodities can force a consumer to buy at such prices as the projectors of the enterprise may dictate. Here is an explanation of the commercial side of the problem which gains in weight from recent events."

A good deal of mystery has surrounded the question of the nature of the Iroquois Theatre ownership and of responsibility in the case of civil suits for damages of the persons connected with it.

If the concern was a stock company, legally organized and chartered, Klaw and Erlanger and their associates could be held, according to some lawyers, only for the amount represented by their stock; while, if these conditions did not exist, they would be individually liable. They claimed that the enterprise was a stock company affair, but no definite information was vouchsafed by them to the public.

Indeed, since the day of the tragedy Klaw and Erlanger have remained in New York; have been as silent as possible, and have refrained from going to Chicago to face the consequences with their associates, Davis and Power. This unaccustomed modesty is quite explicable. The scene of the horror they regard as a less desirable place to be in these troublous days than the "tall grass" of the metropolis.

The New York *World* has been active, however, in investigating the Iroquois ownership. It has made the discovery that the Iroquois Theatre company was chartered in July, 1902, in New Jersey. The capital stock authorized is $300,000, but only $1,000 was paid in originally, and according to the annual report of the company for 1903, on file at Trenton, the amount actually issued and outstanding is still but $1,000! The directors of the company are W. J. Davis, Harry J. Powers, Marc Klaw, A. L. Erlanger, S. F. Nirdlinger, J. F. Zimmerman and Louis B. Dailey. The president is Davis; the vice-president, Erlanger; the treasurer, Powers, and the secretary, Klaw. The *World's* information will be of great interest to the Chicago authorities and to those contemplating suits against the Iroquois owners.

A correspondent writes: "The Mr. Bluebeard company was considered a 'jonah' by stage carpenters and electricians. It is said the production had a number of fires before the fatal one in Chicago. There was one fire during the Cleveland engagement, it is said. The City Electrician there examined the wiring and ordered much of it replaced on account of overloaded current and defective insulation."

The career of Stephen Phillips' Ulysses ended on Saturday night in Philadelphia when the company closed. Charles Frohman has not found this production profitable. Its run at the Garden Theatre early in the season was attended by small receipts, and on tour it has not fared much better. Ulysses might have failed even had it been properly produced and ably interpreted, but its representation here showed lack of intelligent direction, and with one or two exceptions the cast was inadequate. Tyrone Power, who broke a contract and deserted a role in which he had won his first pronounced success in order to play Ulysses, has not added to his artistic or professional stature by his connection with it.

The success of the engagement of Ada Rehan and Otis Skinner at the Lyric Theatre is not only a source of genuine pleasure but a practical refutation of the oft-repeated assertion of the Trust "magnates" that the public will not support legitimate plays, preferring silliness and trash.

Miss Rehan was under Trust management two or three seasons ago, but she was not then exploited in the old comedies with which her fame is associated. After dragging her about the country in a play in which she was ill-placed, they permitted her to go into retirement for awhile. Had any one suggested to those managers at that time that the public would like to see Miss Rehan in Katherine and Lady Teazle, he would have been regarded, no doubt, as a fit subject for examination by a commission in lunacy.

The public has distinct opinions of its own, and it has been voicing them in no uncertain terms this season.

Richard Mansfield may make a production for a week or two in New York of Ivan the Terrible before starting on his Western tour, which is to lead him to San Francisco. His manager has been negotiating for a theatre, and it is likely that arrangements will be made for a week or a fortnight the latter part of February. The production is in readiness, and Mr. Mansfield wishes to bring it out in order to have Ivan as an additional attraction in his repertoire through the West.

AT THE LEAGUE.

Mrs. George B. McAuliffe, chairman of the dramatic day at the League, on the afternoon of Jan. 18 provided a fine array of talent. She was ably assisted in the arrangements by Ruby Rees. The opening number, a piano solo, was played with artistic expression by Madame Birdece Blye. Rosetta Van Wagoner read several selections with good effect. "Two Girls at the Theatre," "The Shop Girl," and "A Furnished Room House" were the titles of original readings that William Armstrong gave in a humorous and effective manner. Torlan Pyk sang "The Spring Song" so charmingly he was obliged to respond with an encore. Laura Gadsen read Drummond's "The Curate" with good dramatic interpretation. "The Two Grenadiers" and "A Soldier Boy" were sung by Edward Cahill. His voice is pure in quality and evinces excellent training. Emily Farrow Gregory recited "a Kentucky Cinderella" and "Why." She catches the dialect, humor and quaintness of the negro character to perfection, revealing a wealth of histrionic talent. Edith Cline Ford read "The Kitties" so well she was warmly recalled. William Dudley closed the programme with delightful solos.

The social meeting at the League yesterday afternoon was made delightful by a large attendance and a good musical programme, which was directed gracefully by Anne Warrington. Amelia Summerville sang "She Stoops to Conquer" and "Bedelia" in her familiar, effective style. Henry Weil accompanied. A violin concerto was pleasingly rendered by Ina Handy. Grace Tugnot sang "Hearts Delight" and "Good-night, Little Girl." Miss Tugnot's voice is fresh and pure in quality. Three original songs, "Zanzibar," "French Coon Song," and "Take Me Back to My Old Louisiana Home," sung by Gus Edwards, were roundly applauded. By request, Amelia Summerville sang "What's the Matter with the Moon To-night?" Miss Summerville is a great favorite in the League. The literary meeting on Feb. 1 will be presided over by Mrs. I. O. Goaham.

VIOLA ALLEN ILL.

Viola Allen has been suffering for the past week with a severe cold and an abscess in her ear. On Saturday she was unable to appear as Viola in Twelfth Night, at Syracuse, and upon her arrival in Boston, on Sunday, she underwent a surgical operation. Relief was immediate, but on her physician's advice Miss Allen postponed her opening at the Colonial Theatre until tonight (Tuesday).

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The New York Chapter of the Alliance held memorial services at the Princess Theatre on Sunday afternoon for those who perished in the Iroquois Theatre fire. The attendance was large and the service was most impressive. In the absence of Bishop Potter, President of the Alliance, the Right Rev. F. Courtney, Bishop of Nova Scotia, presided. The service consisted of addresses by the Rev. Thomas R. Slicer, Rabbi Moses, Archdeacon Nelson, and the Rev. F. J. Clay Moran. The musical programme was supplied by the choir of All Souls' Church. The use of the theatre was given for the occasion by the Shubert Brothers and Charles E. Evans.

The General Secretary preached last Sunday in Philadelphia in the interests of the Alliance. The morning service was held in the Church of the Ascension, Broad Street below South, when Mr. Bentley preached before a large congregation on "The Church's Duty to the Theatre," and he repeated the subject in the afternoon in the Church of the Holy Trinity. The great church was crowded. The evening service was held at the Church of the Ascension, and another large congregation heard Mr. Bentley on "The Mutual Relationship of the Church and the Stage." Several new members were added to the Philadelphia Chapter, and yesterday (Monday) a meeting of the Chapter was held in the Parish House of the Church of the Ascension, at which the Rev. Dr. Floyd W. Tompkins, Rev. Mr. Bentley and others made addresses.

A grand testimonial benefit will be held by the New York Chapter in the Manhattan Theatre on Friday, Feb. 5, at 2 P.M. Robert Edeson, Amelia Bingham, Andrew Mack, Madame Calisch, Tyrone Power, Lavinia Shannon, Edna May Spooner and several other prominent members of the profession have volunteered their services, and the whole affair promises to be a big success. Tickets ($1.50, $1 and 50 cents) may be had from the members or at the headquarters.

The Milwaukee Chapter of the Alliance held a meeting at St. James' Parish House on Jan. 8, and this (Tuesday) afternoon a reception is being held by the Chapter to greet the members of the profession now playing in that city. Rev. Dr. Richardson is the President of the Chapter and Mary E. Roe is the local Secretary.

OTIS SKINNER.

Otis Skinner, whose picture may be seen on the first page of this week's MIRROR, has been a star for ten years. He has appeared as a star in New York on three occasions: as Prince Otto, at Wallack's; In a Balcony, at the Knickerbocker, and last week as Petruchio, in The Taming of the Shrew, at the Lyric. For years Mr. Skinner was one of Augustin Daly's best thought of actors, and in everything he does he shows the careful training of a Daly artist. Mr. Skinner is one of the best readers of blank verse upon any stage, as he reads with rare intelligence and elocutionary effectiveness, making it a pleasure to listen to him. His fine eyes and face—especially in his make-up as Petruchio—remind one of the face of Edmund Kean, as we know it in portraits of that histrionic comet.

CHARLES COGHLAN'S BODY.

A metallic casket, believed to contain Charles Coghlan's remains, was discovered eighteen miles from Galveston last Wednesday. It was found on the mainland by J. C. Nixon, a hunter, in an unfrequented spot, which he was beating up for game. Mr. Coghlan died in November, 1899. The casket was washed out of the cemetery in Galveston in the flood of Sept. 8, 1900, and has been missing ever since.

REHAN AND IRVING TO STAR?

Ada Rehan is considering an offer from Henry Irving to join him in a series of old comedies next season in England. The comedies may be Much Ado About Nothing, Twelfth Night, The Taming of the Shrew and The Merchant of Venice.

GEORGE LOCKHART KILLED.

George Lockhart, the celebrated elephant trainer and proprietor of animal shows, was crushed to death by an elephant at Walthamstow, Eng., yesterday (Monday) morning. He was superintending the unloading of the elephants from a train when the accident occurred.

GOSSIP.

Henry Weaver, Jr., will play Helmer in Frances Hamilton's production of A Doll's House, at the Manhattan Theatre, Feb. 2, in place of Max Figman.

A splendid example of the actor's courage and fortitude was given by George Osbourne, who appeared at the Alcazar, San Francisco, a few hours after being advised of the sudden death of his son, the young leading man with Charles Richman in Captain Barrington. There was no one to replace Mr. Osbourne in The Moth and the Flame, and he felt it his duty to appear.

Edyth Walker had a section of bone in her nose removed last week, and as a consequence will not appear in opera for some time.

The Turners' Opera House, Findlay, Ohio, was destroyed by fire Jan. 18. The loss was $40,000. A defective flue started the fire. The house was empty when it started.

The Book Lover (the original magazine of that title) for January is a beauty to look at, to handle and to peruse. It suggests a celestial bridal cake. The citron, raisins and nuts in it are by John Russell Hayes, Paul Chenay, John Kendrick Bangs, T. P. O'Connor, Alfred W. Pollard, J. F. Rowbotham, Sigmund Krausz, Charles and Mary Elton, Walter Dexter, Mary E. Buckley, W. R. Colton, Elizabeth G. Jordan, William Watson and others. The illustrations are exquisite, the old wood cuts fascinating. Warren Elbridge Price, the editor, is an editor worthy of the name.

COMPANIES CLOSING.

The Johnstown Flood, at Lansing, Mich., on Jan. 16.

Al. W. Martin's Ten Nights in a Barroom company, at Akron, Ohio, Jan. 16.

Over Niagara Falls, at Rochester, Pa., Jan. 16.

Porter J. White closed his engagement at Charleston, Ill., Jan. 18, and returned to his home near Detroit, Mich.

McIntyre and Heath disbanded at Fort Smith, Ark., Jan. 16, most of the company going to Chicago.

The Heart of Chicago, Jan. 23.

J. J. Coleman has concluded to close the tour of The Professor's Love Story, Feb. 6, in Kansas City.

Hottest Coon in Dixie, at Little Rock, Ark., 8.

Over Niagara Falls, "B" company, at Rochester, Pa., 16.

For Her Sake Feb. 1.

Prescelle, mind reader and hypnotist, at Goshen, N. Y., Jan. 13.

Rebecca Warren's company playing Tess of the D'Urbervilles rested at Syracuse, N. Y., 11-16.

Barlow's Minstrels disbanded at Champaign, Ill., 9.

Valeska Storbeck Carmen company disbanded at Anderson, Ind., 2.

The Miss Petticoats company closed on Jan. 20.

Agnes Ardeck will retire from the cast of The Virginian on Feb. 8.

PERSONAL

Photo by Windeatt, Chicago, Ill.

FISKE.—Mrs. Fiske last week played at the New Colonial Theatre, Cleveland, Ohio, her first engagement in that city in eight years. Her absence from Cleveland during this period has been due to the fact that the Theatrical Trust, up to this season, has controlled that city's available theatres. In Mary of Magdala and Hedda Gabler Mrs. Fiske played in Cleveland to very large audiences.

AINLEY.—Henry Ainley is to play Lancelot in Merely Mary Ann when Eleanor Robson appears in Zangwill's play in London next season.

PERUGINI.—Signor Perugini celebrated his birthday, Jan. 23, in Baltimore, where he was playing with the Erminie company. He was all day and half the night receiving calls, telegrams, presents and bouquets.

WESTFORD.—Susanne L. Westford will accompany the Weber and Fields organization to San Francisco. Miss Westford is Lillian Russell's sister, and a good musician.

PATTI.—It is a foregone conclusion that Patti will clear $400,000 by her American tour, soon to end, and that her managers will pocket from $50,000 to $100,000.

JONES.—Henry Arthur Jones' latest comedy, with the odd title, from this deliberate maker of odd titles, Joseph Entangled, was produced last Tuesday in London, the wicked cable says, with success.

EDESON.—Robert Edeson met with a peculiar mishap last week, just before his opening performance in Ranson's Folly, that almost prevented his appearance. While making up he scratched his eyeball with the tin foil on a stick of grease paint, and the paint, getting into the tiny cut, caused the eye to swell in an alarming manner. Mr. Edeson at once called in medical aid and has appeared regularly in his role, though suffering considerably from the wound.

HAMILTON.—Mary Hamilton, daughter of the Bishop of Ottawa, has had many successes in private theatricals, in Ottawa, Ont., and is about to become a professional actress. She is twenty-one, pretty, and has a fortune—and perhaps a future—of her own.

GROSSMITH.—George Grossmith gave a recital at Mendelssohn Hall, last Tuesday, to a large audience of fashionable folk.

CAINE.—Hall Caine was reported dead, or dying, last Wednesday, but when Liebler and Company cabled for information the answer came back that Marie Correlli need not order mourning yet awhile.

ROOSEVELT.—Mrs. Roosevelt, with a party, consisting of the Henry Cabot Lodges, were the guests of Mr. and Mrs. Brooks Adams at a box party in the New National Theatre last Wednesday night to see Marie Tempest in The Marriage of Kitty.

HENDERSON.—David Henderson has been confined to his home in this city for a week past, suffering with a severe cold, which threatened to develop into pneumonia. He is recovering, however, and expects to be out within a few days.

CHAMBERS.—Kathleen Chambers, formerly of The Virginian, now playing at the Manhattan Theatre, was married last Wednesday to William P. Keyser, merchant, of Salt Lake City. She is twenty-five, and has been on the stage six years. She will now retire to private life.

WHIFFEN.—Mrs. Thomas Whiffen, who recently suffered a severe attack of pneumonia in San Francisco, is convalescing, and will go South for a short time to recuperate.

ROBLEE.—Mr. and Mrs. Roblee gave a dinner to a number of their friends at the Hotel Belleclaire in this city, on Jan. 18, to celebrate the sixteenth anniversary of their marriage.

GILBERT.—The good news comes that W. T. Gilbert has completed a new comedy, which may be seen this season. That is cause for two Thanksgivings in one year.

THOMPSON.—Lydia Thompson is to return to the stage, after a leavetaking some years ago that was to be final. She will appear as the Duchess of Albuquerque, in John Davidson's version of Ruy Blas, called A Queen's Romance, at the Imperial Theatre, London, supporting Lewis Waller.

TELEGRAPHIC NEWS

CHICAGO.

Managers More Hopeful—City Aids Sufferers—Many New Enterprises Planned—Gossip.

(Special to The Mirror.)

CHICAGO, Jan. 25.

Hope for an early general resumption of business at the theatres was revived last week after being almost destroyed by the drastic new ordinance adopted by the Council governing "Class V" buildings, as theatres are called in city law.

A committee of the Council called the managers and some building experts of the *Tribune* Commission into conference, and the dark prospect quickly changed. Reasonable leniency grew from a possibility to a probability at the close of the week, and to-day it is confidently expected that the Aldermen at their meeting to-night will do their best to revive the stricken industry at the earliest possible moment. It is expected that the city's demands will be suspended as to automatic sprinklers and modified in other respects so that most of the theatres can be opened in a few weeks or less time. The inquest seems to be near its close. Other signs indicate that Chicago is about to begin to emerge from its gloom and business depression.

Practical relief for actors in distress has taken the form of vaudeville entertainments at clubs, in Chicago and small cities near, in hotel parlors and other places. Money has been given to many in small sums, rooms and rooms and board have been offered free for long periods, and assistance has been given in getting out of town. In connection with this relief work, the Actors' Fund of America has been sharply criticised by Amy Leslie, the dramatic critic of the *Daily News*, and by a local pastor who has been giving cash aid. He was quoted as saying the Fund had helped just one Iroquois fire victim so far as he could learn. Manager Harry Powers happens to be the local representative of the Fund, and he has data at his office which shows that the Fund has extended help, and promptly, too, in a number of Iroquois fire victim cases; has quickly responded to all applications for aid, though it has not taken the initiative in any instance. This Mr. Powers says he is not authorized to do, and he points out that it should not be necessary, as the Fund during its twenty-two years of existence has become thoroughly well known to actors and managers. The Fund has not had a benefit here this year, and so far as known here nowhere else this year, the Iroquois fire following the bad opening of the season. The Fund last year, Mr. Powers adds, paid out much more than it took in. It was a notable fact that the attacks on the Fund were given the widest circulation without giving anybody, apparently, a chance to say anything simultaneously in the same prints in defense. The Chicago community's present impression of the Fund can therefore be easily imagined.

Many lines of business in the city dependent more or less on the circulation of money by the theatres are in a state of depression. Stories of big hotels losing thousands of dollars a day are heard, of cabmen near starvation, of florists doing nothing, of restaurants deserted in the evening, of department stores' big loss of trade, of travelers and salesmen avoiding the city, and so on.

The Auditorium continues open, with the steel curtain down and scenery stored for concerts, and a great audience is assured for the Nordica-Baxter concert, Jan. 28, to raise money for maintaining a bed for Scotch poor in the Presbyterian hospital. Florence Ziegfeld tried to get time at the Auditorium for Anna Held in Mlle. Napoleon, booked at the Illinois last week and this, but at last accounts it seemed improbable that the theatre could be opened for regular performances in time to be of any service to him in his dilemma.

The Actors' Church Alliance chapter here began preparations last week, with Walter Jones, the comedian, who is a member, as the leading spirit, to give a benefit concert in the Auditorium for actors and theatre employes. One announcement was made that Anna Held and Nat Goodwin would be on the bill. Uncertainty as to when the theatre would be fully opened interfered with the enterprise, but it may be given after all. Mary Shaw, who is stopping in Chicago, is actively interested in this benefit.

Arthur E. Hull, who lost his wife and children in the Iroquois fire, says business men are ready to subscribe $2,000,000 to build a memorial hospital on the site of the theatre.

A steel curtain, 1-25 of an inch thick was hung at the Academy of Music and tested, but it is not known whether it would satisfy the authorities. An eastern man lecturing here urged that scenery be saturated under pressure with sulphate of aluminium.

Manager John Conners of the New American denies that an entirely new theatre is to be built for him. He says the New American will reopen, with its gallery closed, as soon as possible after the city finally decides what he must do. His company, he says, is ready to reassemble at call.

Max Weber, owner of the Columbus Theatre property, says he will make all alterations necessary as quickly as possible.

Manager Charles P. Elliott of the Thirty-first Street Theatre says he does not expect that his theatre will be reopened.

A. W. Dingwall, general manager for Jacob Litt, is in the city watching the course of events with regard to McVicker's.

Ed. Rowland of Rowland and Clifford was in Chicago last week. He recounted a thrilling experience with one of his Over Niagara Falls companies. It tried to leave New Haven Jan. 4 for Atlanta, Ga., but was caught in the station at New Haven by a blizzard and held prisoner in the building for sixteen hours. On the way to Atlanta the company's train was held up by washouts. It reached Atlanta thirty-six hours late and opened on a Tuesday instead of Monday to capacity. Mr. Rowland said he had laid off the Over Niagara Falls B company on account of letters from managers saying they might have to close on account of the Chicago fire. The other Rowland and Clifford enterprises are all doing well, with no changes in the casts since the opening, Aug. 16.

The tour of Polly Primrose was resumed Saturday at Rockford, Ill. Charles Horne continues as stage director.

The Pit company, with Wilton Lackaye at the head, started on the road last week, opening to a big house in Joliet. After a few one-night stands it goes to Milwaukee for four nights.

Sol Braunig, formerly manager of the Marlowe has revived the Braunig Stock company, and will start northwest in two weeks. The company is booked through the south for next season, including the opening of several new theatres in Texas. Louise Mitchell, formerly leading woman of the Elliott Stock, at the Thirty-first Street, will be leading woman of the Braunig Stock.

Perce R. Benton, Francis Pierlot and Mrs. Pierlot, Annette Gray and Mr. and Mrs. Charles Hart of R. L. Cresey's Dora Thorne company have returned to Chicago.

If McVicker's opens in the next two weeks In Old Kentucky will be the attraction.

W. L. Parker, manager of the Chicago branch of the Howley-Dresser music house, has leased the rights of the Parker Dramatic company for several States to Crowell and Spaeth.

Grace Reals, the leading woman of the Players stock, at Bush Temple, has received thirty letters from Chicagoans offering to house, free of charge, actors in distress. Many of the generous writers offer "room, board and carfare to and fro seeking engagements at the dramatic agencies."

Harvey Reavey came up from New Orleans last week to engage people for Peck's Bad Boy.

Sydney Ellis and Ben Hendricks have written a new play called Eric of Sweden. They will produce it near Chicago next Monday.

Wilbur Mack was in town last week organizing a new stock company for an engagement at New Albany, Ind.

Annette Marshall, H. C. Cornell, Hattie Bernard Chase, Marie Harcourt, Ernest Willis, and Louis Dean have joined the Willis stock for a tour northwest.

A Hedda Gabler company, with Hortense Neilsen as leading woman, was organized here last week. It opened at Joliet.

Fannie Midgeley, formerly of Brown's in Town, who became well known and popular here in the course of a long engagement at the Great Northern, is a member of the Hearts Adrift company this season.

William Castle, the tenor, formerly of the Boston Ideals and the Emma Abbott company, and now one of the faculty of the Chicago Musical College, tells of a fire test conducted by Augustin Daly many years ago at Daly's. A huge iron tank was placed in the centre of the stage and a fire built in it. The theatre was soon filled with smoke and then Daly surprised the other men present with a then new device. He suddenly opened a big ventilator in the roof directly over the stage and caused the smoke in the auditorium to vanish in a few moments.

Florence Stone, says Stage-Manager Cummings, of the Cleveland, will not appear hereafter as co-star with Melbourne MacDowell, but remain indefinitely at the Cleveland to fulfill a special engagement as leading woman.

A production of The Rajah of Bhong, under the management of E. E. Lester, is in prospect for next Summer at the Great Northern.

Gabriel Pollock, who translated Ivan the Terrible for the Bush Temple Stock, is at work on another translation of one of Alexei Tolstoi's romantic historical dramas.

Fred. Julian is arranging to revive the Columbus stock company and take it on the road.

Edward Hutchison, the composer of the "Sammy" song in the Wizard of Oz, and Dr. W. Augustus Pratt, who wrote If I But Knew, have completed a musical comedy which they have named Miss Colonial. Mr. Hutchison wrote the music, and Dr. Pratt the book and lyrics. It is in two acts. Mr. Hutchison says it will be a World's Fair production, at St. Louis, next summer. A former manager of Richard Buhler is said to have undertaken the production, backed by a New York theatrical firm who conduct a Chicago theatre.

ORIS L. COLBURN.

BOSTON.

Ancient Morality Play—Fires of St. John in English—Majestic Lowers Prices—Gossip.

(Special to The Mirror.)

BOSTON, Jan. 25.

Several changes of bill of importance give an unusual look of activity to the week in Boston, but, on the other hand, there will be one house closed pending a change of management, so that things will be averaged up.

An interesting step back into the mediæval ages was made at Chickering Hall by Ben Greet's players, who gave their first presentation of The Star of Bethlehem, which is in reality an exceedingly ingenious blending of fragments of about thirty plays which were acted about the religious houses of London, about six hundred years ago. It is an even more interesting revival than Everyman, and serves to show a phase of literature that modern students are unfamiliar with. Prof. Charles M. Gayley of the University of California is responsible for the harmonious blending of the various fragments which carry on the Biblical story of the birth of Christ with the visits of the shepherds and the three kings, but it is easy to see that the keen direction of Ben Greet is largely responsible for the impressive production. The stage is set simply, and the performance is supposed to be given in the Priory of Old Clerks Well, London, better known as St. John's Clerkenwell, a guild to which both men and women belonged. The characters included Gabriel, the four shepherds, the wife of one, the three kings, Herod, a messenger, two doctors, two evil spirits, two angels, Joseph and Mary. The players were Edith Wynne Matthison, St. Clair Bayfield, B. A. Field, C. Rann Kennedy, George Riddell, Dorothy Mahomed, Cecil A. Collins, R. H. Foster, Alys Rees, Mildred Fester, Agnes Scott, Alice Harrington, J. S. Crawley, Beatrice Whitney, Joseph Honer, Edward Hughes and Millicent McLoughlin. As Mrs. J. Montgomery Sears has engaged the entire company to play Everyman at a reception to be given in her residence to-morrow evening, there will be a brief interruption of the season. The performance will be a decided innovation for the Four Hundred of Boston, and has never had its equal in local theatricals.

Viola Allen was booked to open her engagement at the Colonial Theatre in Twelfth Night this evening, but was unable to appear because of an abscess in her ear. She underwent a slight operation on Sunday and hopes to be able to play to-morrow (Tuesday) evening.

Mary Mannering came straight from New York at the close of her engagement there in Harriet's Honeymoon and opened at the Hollis with all the original cast. She had a large and fashionable audience and the novelty of a character more of a comedy nature than she has usually played proved a pleasing one. Her company is excellent, and specially strong work is done by Arthur Byron. The engagement will be only a week, the shortest she has ever played in Boston, as she is booked for a tour to the Pacific.

Little Mary, at the Park to-night, was watched with interest by a good audience, and the impression seemed to be that the piece would share a different fate than it had in New York. Boston sometimes takes it into its head to be a somewhat different city, and this may be one of the times. The satire caught the audience quickly, and Henry E. Dixey and Jessie Burley proved favorites. Frances Stevens came to Boston instead of Kathryn Hutchinson.

This is the last week of De Wolf Hopper and Mr. Pickwick at the Tremont, as indications point to a successful finale of the engagement. Nance O'Neil is giving a series of special matinees here this week, having closed at the Columbia, and The Fires of St. John, which attracted a decidedly fashionable and literary audience this afternoon, will be followed by Hedda Gabler and Magda.

Buster Brown opened at the Majestic to-night, and a new regime of popular prices went into effect. The innovation promises to be a most successful one, for the sale proved a large one in advance, and the house was most enthusiastic over the jollity of the new cartoon play. With Gabriel in the title role and George Ali as the dog there is every reason why Buster Brown should continue a big Boston success.

The first week of the new management at the Globe proved a prosperous one, and Superba was given as effective a presentation as it has ever had in Boston. The present week is the last, and then a ten-strike will be made by the introduction of Charlotte Wiehe and her French company for a fortnight with a frequently changed programme of little plays. It is a noticeable thing that the phrase "Charles Frohman presents" does not appear in the ads. for the engagement here.

Winchester made a hit at the Grand Opera House last season, and it was additionally effective there to-night with Enid Mayo at the head of the cast. It is one of the most interesting of all the war plays which have been seen at this popular-priced house, and with so effective an actress as Miss Mayo in the leading role it is unusually pleasing.

Hoodman Blind was the revival of the week for the stock company at the Castle Square, and Lillian Lawrence in the double characters of the two sisters had a splendid chance for different sort of impersonations than had fallen to her lot in some time. She made a decided success, and Howell Hansel, John Sainpolis, and Mary Sanders were admirable in their respective impersonations.

Old-timers had a chance to say "I told you so," while the younger generation had their first hearing of one of the famous old successes of the days of the stock company at the Boston. It was very appropriate that Charles Warner should play his starring engagement in Drink at that house, for years ago that piece had a notable run. There was a tremendous audience to greet the revival to-night, and the piece seemed to possess all the vitality of thirty years ago.

The Silver Dagger, presented for the first time by a stock company, utilized the full forces at the Bowdoin Square to-night and proved an effective production to thrill the clientele of that house.

Joe Welch, one of the best delineators of the Hebrew type in vaudeville or comedy, had a cordial reception with The Peddler at the Boston Music Hall to-day.

The County Fair, without Neil Burgess but with Dixon, Bowers and Dixon, began its first Boston engagement at 10-20-30 prices at the Hub, and scored enormously.

Nance O'Neil gave Boston the first opportunity of seeing Sudermann's Fires of St. John played in English, and added another success to those already won by her. The first performance was given at the Columbia, 21, and the cast was as follows:

Mr. Brauer	George C. Staley
George Von Harter	E. J. Ratcliffe
Pastor Heffner	Norwell Macrogor
Paul	Frederic Sullivan
Mrs. Braner	Mrs. Charles W. Brooks
Gertrude	Blanche Stoddard
Gypsy, Marie's Mother	Rieca Allen
Katie	Fannie Cannon
Marie	Nance O'Neil

Fires of St. John takes its keynote from the annual celebration in Germany on the eve of the Feast of St. John, when the country people build upon the hillsides blazing bonfires and in the frenzy of celebration let their feelings go back to the spirit of paganism of their ancestors. The heroine, Marie, is the daughter of an old thieving gypsy woman, brought up with a foster-sister who is to marry a young man, George, who really is in love with her. Their true feelings are not revealed until the abandon of St. John's Eve, which is also the eve of the wedding day of the young couple. They have an exceedingly strong scene together, and in the last act they are about to elope, but finally better judgment comes and the marriage goes through, Marie being left alone. Miss O'Neil gives a wonderfully vivid impersonation of Marie, and shows a phase of her dramatic art not previously displayed in Boston. The third act was one of the best scenes that she has ever enacted here, and she roused the audience to a great pitch of enthusiasm by her fine work, something remarkable for a house heretofore exclusively devoted to musical comedy. Her company gave her good support, especially E. J. Ratcliffe as the lover and George C. Staley as the old farmer.

The Columbia will be dark all this week, as Miss O'Neil goes to the Tremont for special matinees, and Charles P. Salisbury, the deservedly popular resident manager, has been released by the Shubert Brothers so as to direct her tour for McKee Rankin. Next week the house will reopen as one of the Stair and Wilbur houses with a somewhat reduced scale of prices but with strong combinations, opening with Eugenie Blair in Zaza and followed by Rebecca Warren in Tess of the d'Urbervilles.

There will be a dress rehearsal of the Cadets of R. A. Barnet's newest extravaganza, Cinderella and the Prince, and all the leading players in town will be guests of honor, making it a sort of professional matinee *de luxe*.

Preparations are being made at the Castle Square for the revival of an old-timer which has not been seen here in many years, and much is expected of the week of Wild Oats.

Viola Allen's plans have been changed and she will go into New York with her production of Twelfth Night one week earlier than was anticipated.

Augustus P. Dunlop has been in Boston during the past week in the interests of Madame Wiehe. It had been arranged to have her first performance at the benefit of the Augusta Holmes memorial fund at Jordan Hall, but the plans have been changed and she will open at the Globe, and the benefit will be given one night while she is there.

Robert Brunton, property master with Hanlon's Superba, recently became the husband of Daisy Simpson, of Manchester, England. The Superba company united in congratulations.

J. W. Lettingwell, who was in Boston in advance of Mary Mannering, was guest of honor at the dinner of the Newspaper Club last week and gave interesting experiences of life in New Orleans.

John Craig and his wife, Mary Young, have signed to play leading parts with the Albee Stock company at Providence the coming Summer.

A pleasant afternoon was enjoyed by the stage children of the Dorothea Dix company here last week, for they were taken to the matinee of Checkers at the Boston.

Boston is getting ready for the circus, for Forepaugh and Sells have got their application in thus early for a license for thirty days, beginning May 7. A week is all the circus that Boston ever has, but this would shut out all rivals, just as Barnum did the Ringling Brothers a year ago. The only possibility would be to exhibit over across the river in Cambridge, which is practically in the city limits.

Edward C. Smith, formerly manager of the Great Northern, Chicago, has been appointed as resident manager of the Globe for Stair and Wilbur. Thomas L. Nelson, formerly treasurer at the Majestic, has been transferred to the Globe to serve in the same capacity, and his place has been taken by Harold T. Parker.

Guy Standing is completing arrangements for a brief starring tour just before the close of the present season. He has a new play, and the first production may be given here.

Ben Greet has accepted invitations to give illustrations of the development of the drama from the classic Greek days to modern times before the universities of Chicago, Northwestern, Ann Arbor, and Leland Stanford.

JAY BENTON.

PHILADELPHIA.

All Theatres Open—Forbes Robertson as Hamlet—The Darling of the Gods—Other Bills.

(Special to The Mirror.)

PHILADELPHIA, Jan. 25.

All our theatres are now open, the ban being lifted from the Lyceum Theatre. The Mayor's Expert Commission declare the playhouses were not as secure as they should be, but the many new improvements made within the past month have added greatly to the safety of the patrons. Our citizens are loud in their praise for the excellent work achieved by the Mayor and the Expert Commission. The galleries of the Broad, Chestnut, and Chestnut Street Opera House still remain closed. After the required improvements are made they will be allowed to reopen. The upper gallery of the Chestnut Street Theatre was condemned years ago, and as the many alterations required are such that it will be virtually impossible to comply with them, it is not included in the reopening list. Nevertheless, they still have a balcony and one gallery, the uppermost gallery being under the ban.

Forbes Robertson's first appearance in America at the Chestnut Street Opera House in Hamlet Jan. 22 was a genuine success, pleasing the most critical audience of the season, and credited by the press as "A notable departure, a perfect impersonation, as human, sympathetic and scholarly a Hamlet as any seen here for many years." Belasco's Darling of the Gods is in its second week at the Broad Street Theatre, playing to capacity, and is regarded as the most sumptuous and meritorious production ever seen in this city. The engagement is for four weeks, with prospects of extending the same two weeks longer.

The Office Boy, with Frank Daniels as the chief factor, opened to-night at the Chestnut Street Theatre for a two weeks' stay to a splendid and well pleased audience. It is a clever entertainment and will play a profitable engagement. Marie Tempest in The Marriage of Kitty follows Feb. 8. Wm. Collier Feb. 22.

William Faversham, aided by Hilda Spong, in Lord and Lady Algy, are at the Chestnut Street Opera House for a two weeks' stay. It has been here before and consequently is not a novelty. The Rogers Brothers in London Feb. 8.

Ethel Barrymore began a two weeks' engagement to-night at the Garrick in her latest success, Cousin Kate, to a large and fashionable audience. Fritzi Scheff in Babette Feb. 8.

It is a pleasure to record the genuine success of Mrs. Wiggs of the Cabbage Patch, which opened to-night at the Walnut Street Theatre with prospects for a lengthy stay. It is handsomely staged, full of interest and entertaining. It is one of the best plays of the season at this theatre.

The order of the Mayor, "No Standing Room Allowed," at the theatres has been strictly complied with by Manager L. C. Wiswell, of the Auditorium, and several nights last week over three hundred dollars were turned away at the box-office. Kellar, the magician, inaugurated his annual engagement here to-night with a new programme of his mystic and entertaining features to a large audience. Across the Pacific Feb. 1.

The popular Princess Chic, which played last week to capacity at the Auditorium, moved up to the Grand Opera House this week, with equally large results. It is a first-class production, large and capable cast, and deserves its popular recognition. Coming, Kellar, Feb. 1. White Slave, 8. Buster Brown, 15.

Quincy Adams Sawyer is in its third and final week at the Park Theatre, to satisfactory returns. Soldiers of Fortune, Feb. 1, for two weeks' stay. Our New Minister, Feb. 15.

The Wayward Son, a melodrama with a big scenic production, is the offering this week at the National Theatre. Business fair. Queen of the White Slaves, Feb. 1.

At the New Columbia Theatre, Her Marriage Vow furnishes the attraction, with capable cast and realistic stage setting. Popular prices, with daily matinees at 10 and 20, are relied upon to build up a paying patronage. Wealth and Poverty, Feb. 1.

This is the last week of the season at the Star Theatre as a dramatic combination house, and it will enter the burlesque field the week of Feb. 1. The play this week is Two Little Waifs, Lincoln J. Carter's production, a very pretty and exciting play. Flynn's Zittella Burlesque company, Feb. 1.

The Kensington Theatre pleases its many patrons this week with Nobody's Claim, with an efficient cast. It is well staged, and had a good opening. In the Shadow of the Gallows, Feb. 1. New York Day by Day, Feb. 8.

The Ninety and Nine, after making the rounds of the downtown theatres, is the card this week at the People's. It is a big attraction at popular prices. Thomas E. Shea, with his varied repertoire, follows, Feb. 1. Through Fire and Water, Feb. 8.

Forepaugh's Theatre Stock company, in an elaborate revival of Monte Cristo, with George Learock in the title role, Caroline Franklin as Mercedes, and an excellent cast, attracted large business for the matinee and evening performance, with prospects of the best week of the season. The Road to Frisco, Feb. 1.

Darcy and Speck's Stock company, at the Standard Theatre, are giving a good production of Uncle Tom's Cabin, with George Arvine, Mattie Choate and Joseph Cleworth in the important roles, and an army of colored entertainers as additional features. Business good. A Mother's Heart, Feb. 1.

The German Stock company, at the Arch Street, appear this week in He and His Sister, The Shooting Star, The Weavers, Mam'selle Nitouche, and The Heritage.

Dumont's Minstrels, at the Eleventh Street Opera House, have made a hit with their latest burlesques, to their usual good patronage.

Bostock's Animal Show, at the Palace Exchange, add new sensational acts weekly. Business profitable, as it is considered one of the features of the Quaker City.

Tannhæuser will be seen at the Academy of Music to-morrow night, by the Metropolitan Opera company, with a special cast. This is the most profitable operatic season for many years. The Parsifal performance at the Metropolitan Opera House, New York, Jan. 28, will be attended by a large delegation of subscribers from this city.

The Burton Holmes Illustrated Lectures will hereafter take place in Witherspoon Hall. The rental at the Academy of Music (where Mr. Holmes has heretofore appeared) having been raised is the plea for the change. This is a great mistake, as Mr. Holmes always lectures to capacity of the immense building, and going into a small hall will not please his many admirers. He will give two series of five each, commencing respectively Feb. 22, every Monday, Feb. 23, every Tuesday.

The annual benefit of the Philadelphia Lodge, Theatrical Mechanical Association, will take place at a matinee, Jan. 29, at the Chestnut Street Theatre. An immense programme, contributed by all our Theatres, is promised.

A first performance on any stage of a Chinese musical comedy, by Frederick Rankin and Alfred E. Aarons, with Josephine Hall as the star, will be given at the Walnut Street Theatre about the middle of March. Fred E. Whitney and A. E. Aarons are the managers.

The Philadelphia Orchestra will play with Schumann-Heink, soloist, at the Academy of Music, at a matinee, Jan. 29, and on the evening of Jan. 30.

S. FERNBERGER.

WASHINGTON.

The Earl of Pawtucket—Maxine Elliott—Mrs. Roosevelt Sees Marie Tempest—Notes.

(Special to The Mirror.)

WASHINGTON, Jan. 25.

The Earl of Pawtucket with Lawrence D'Orsay is a double hit to-night at the Columbia Theatre, and a very large audience evidenced thorough appreciation and approval of this amusing comedy and clever actor. The supporting company include Jane Peyton, Louise Sydmeth, Mary Elizabeth Forbes, Ernest Elton, James Ottley, John W. Dean, Charles Hallock and Charles W. Stokes. Henry W. Savage's Grand Opera organization follows.

Maxine Elliott, handsome and brilliant, won out triumphantly on her appearance to-night at the New National Theatre as a star in Her Own Way, scoring a sterling success. The cast included William Courtleigh, Charles Cherry, R. C. Herz, Franklyn Hurleigh, Eva Vincent, Georgie Lawrence, Nellie Thorne, Suzanne Perry, and two clever children, Donald Gallaher and Frances Clinton. Maude Adams comes next.

F. C. Whitney's production of The Show Girl to-night at the Lafayette Square Opera House and its reception by a crowded house augur well for a week of large results for this attractive musical comedy. Stella Mahew is the feature and is rightly featured. Charles E. Parcor gave a clever animal impersonation as the cat. Sam Mylie, Fern Melrose, Fred Truesdell, R. E. Warren, Josephine Floyd, Sid Forrester, Ada St. Clair, Charles R. Haigh, May Sweeny, Suzette Beatty, and the Faust Sister Trio are in the company. Ernest Lamson in Young Tobe Hoxie follows.

Few dramas written in years hold such lasting popularity as The White Slave, which finds an opening crowd on its week's commencement at the Academy of Music. The play is carefully rendered and pictorially presented, and was favorably received. At Cripple Creek is next week's announcement.

In the Shadow of the Gallows, a melodramatic thriller, with plenty of sensation to control the interest, drew two large sized audiences to-day at the Empire. Lillian Mortimer heads a capable company. A Human Slave is underlined.

Last week's attendance at the various playhouses was excellent all around. Marie Tempest and The Marriage of Kitty were well liked at the National, the comedy being voted one of the most enjoyable of the season. Miss Tempest by request added the "Nightingale Song" to the second act after Monday night. Mrs. Roosevelt and a large theatre party of invited guests from the White House occupied the Presidential boxes Wednesday night.

Grace Van Studdiford, in the comic opera, Red Feather, attracted crowds to the Columbia at every performance. This singer's work throughout the week has evoked the greatest enthusiasm. At the special matinee, Thursday,

1904 WILL SHOW A SHOW 1905

THE YANKEE DOODLE COMEDIAN

GEO. M. COHAN

In His Newest Musical Play

Little Johnny Jones

(The American Jockey)

THAT'S ALL FOR NOW.

BLANDEN

MR. BLANDEN'S HAMLET.

JEFFERSON THEATRE—Mr. Lon Blanden is an actor of ability. That was well shown last evening at the Jefferson when he appeared as Hamlet, the Katherine Rober company furnishing the support. It is seldom that a repertoire organization attempts Shakespearean plays, and the announcement of one in the week's list of attractions is not likely to inspire confidence that the production will be creditable, which goes to show that there are sometimes agreeable disappointments in the theatrical world. Mr. Blanden is evidently a thorough student of the immortal bard, and he brings to his task a keen appreciation of its possibilities and the power to make his interpretation convincing and adequate. He has a magnetism, a rich and well trained voice, and a commanding stage presence. The performance was one which captivated the large audience, and would merit the approbation of a much more critical gathering than that by which the star was greeted. The soliloquies were given with rare expression and a realization of the finer shades of meaning, and in the emotional passages there was a sufficiency of intensity, while the whole suggested much reserve of power. It is a pity that Mr. Blanden does not oftener appear in the cast of this really excellent company, and that its repertoire does not give him better opportunity.—PORTLAND DAILY PRESS.

BLANDEN AS HAMLET.

A popular price repertoire company essaying Hamlet! Little wonder that the novelty of the idea roused public interest to a marked degree and attracted to the Jefferson Theatre last evening the largest audience of Katherine Rober's generously patronized engagement. Doubtless it was with misgivings as to the quality of the performance to be given that the larger number of the patrons prepared themselves to pass judgment upon the production, and it is running no risk of contradiction to declare that the creditable presentation of the perennial tragedy of the immortal playwright was a general surprise. Those who went to criticise with the right possessed by students of Shakespeare to do so found few if any shortcomings in Mr. Blanden's exposition of the hapless Prince of Denmark. His impersonation was masterly in all respects, the character being given an embodiment that fulfilled the severest requirement. In enunciation there was clearness, in expression there was intelligence, in gesture there was a fitting accompaniment to speech, in style there were smoothness and grace, while to cap it all, he looked the part. To find a histrion of such superior equipment with a company where an artist of his calibre is wholly unlooked for is a matter for comment.—PORTLAND DAILY ARGUS.

MR. BLANDEN'S HAMLET.

Things are not always what they seem—especially when it comes to dramatics; and perhaps this may explain why the interpretation of Hamlet by Mr. Lon Blanden in the Opera House on Friday night proved one of the finest pieces of acting seen upon the local stage in years. A Hamlet whose performance could but prove a source of pure delight to every Shakespearean student or lover of the master dramatist; a Hamlet who will some day be ranked among the greatest the stage has ever known; and this Hamlet performing modestly as leading man of a company playing week stands at strictly popular prices! It is so incongruous as to be seemingly impossible; but it is nevertheless a fact.

The art of Mr. Blanden is a thing worth studying. He is a quiet actor, reminding strongly of Mantell at times, and with much of the older tragedian's virility and power. He has a rich and mellow voice, which touches with deeper charm the magic of Shakespearean verse; his few gestures are decisive and replete with suggestive eloquence; his impersonation throughout—studious, dignified, superbly masterful—is one of the kind to grip and to appeal. It was applauded on Friday night by 1,400 people.—THE BANGOR DAILY NEWS.

MR. BLANDEN'S HAMLET.

It was a masterful conception of Shakespeare's great character, Hamlet, that Lon Blanden gave at the Opera House last evening. By long odds it was the very best work that the Katherine Rober company has ever done in Manchester. With nearly all repertoire companies—those which play the lighter sort of drama—an essayal of the highest in the drama nearly always proves a disappointment. Unless one has a discerning temperament and an ability to judge the good, no matter if it be surrounded with the lighter matter, the influence of the comedy taints the attempt at higher work.

But in the case of Mr. Blanden's Hamlet last evening there was an entire absence of that bad taste. The revelation was surprising. All the praise that has been sung for Mr. Blanden has been honestly attuned. He demonstrated fully his searching conception of the great character. He imbued the part with the feeling and inspiration only possible with the studious and thoughtful player. His skill in elocution, his emphasis of the great playwright's meaning, and his dramatic style and presence combined to make his Hamlet a real treat. Mr. Blanden, though he be of the modest kind, should permit himself to be exploited. He is a finished actor. The surprise is all the greater when it is known that the Rober management, with all its successful work in Manchester in past years, has not seen fit to play Hamlet before, with Mr. Blanden in the title-role.—THE MANCHESTER UNION.

when the music was played by the Washington Symphony Orchestra, under the conductorship of Reginald de Koven, the director of the orchestra and composer of the opera, the house was jammed and many were turned away.

The Commissioners of the District of Columbia submitted to the Senate last Saturday a full report of their finding in the safety conditions of the theatres of the city, in compliance with a Senate resolution requiring their personal investigation. All were reported safe, with ample fire protection. Defects in construction, equipment and protection, discovered at a previous investigation two years ago, have all since been remedied.

To-morrow afternoon David Bispham, the baritone, will give a song recital at the Columbia Theatre. Mr. Bispham is a big favorite, and the house is practically sold out. Harold O. Smith will be accompanist.

It is announced that E. D. Stair will present the quaintly clever comedian, Harry First, as a star next season, in musical comedy. First is a pronounced feature with The Stroke of Twelve, company.

The Government departments now close at 4.30. The 4 o'clock closing hour, which has always been in force, has been declared illegal, according to existing law, a seven-hour service being required. Concerts, song recitals and other entertainments, which had become quite popular, commencing at 4.15, will be affected seriously by this order.

Robert Downing, having completed his early winter season in Hon. John North, has returned to the city to personally superintend his College of Oratory and School of the Drama. A notable production will be a presentation in April by his pupils of Edward Elsner's strong biblical play, A Voice from the Wilderness.

Next Sunday night the popular concert of the Washington Symphony Orchestra will be given at Chase's Theatre, with the pianist, Maria Von Unschuld, as the soloist. JOHN T. WARDE.

PITTSBURGH.

Bad Weather Hurts Business — Successful Stock—Music Notes.

(Special to The Mirror.)

PITTSBURGH, Jan. 25.

At the Grand this week the Stock company is seen in one of its most successful productions of last season—Cleopatra. Scenically, it is beautiful, and scenic artist A. W. Street is to be highly complimented for his admirable work. It is well acted, and Eva Taylor in the title role gives the same excellent portrayal as last season, which won high praise. The other members of the company do creditably. Next week The Middleman.

Ward and Vokes, in their new piece, A Pair of Pinks, are at the Bijou, and were welcomed by a good-sized house this afternoon. This mixture of fun and music is entertaining; the company is large and capable, and the mounting of the piece is attractive. The Heart of Maryland comes next week.

The Empire, which had the best attraction in the city last week—Charles Grapewin in Mr. Pipp—offers The Governor's Son this week, played by a clever company, and the good sized audience to-night is well pleased. In the Palace of the King for the coming week.

The Avenue continues its high standard of vaudeville, and presents a splendid bill this week, opening to-day with a large audience.

The Duquesne Theatre has a good vaudeville bill, opening to a small house to-night, while the Academy has Tom Miner's Burlesquers.

Ezra Kendall in The Vinegar Buyer is at the Alvin, with Grace George in Pretty Peggy to follow next week.

The Nixon has Grace Van Studdiford in The Red Feather, with the Three Little Maids as next week's underline.

This week's concert of the Pittsburgh Orchestra at Carnegie Music Hall will be conducted by Walter Damrosch, while Victor Herbert will conduct the New York Philharmonic concerts in New York City. The programme is a well selected one, and the soloist will be Pablo Casals, the orchestra's 'cellist.

There is still a noticeable decrease in the attendance at all of the playhouses here, which is due to various causes, and especially last week business suffered, mainly on account of extremely disagreeable weather, which ended in a small flood in the down-town district near the rivers, close by one of which are the Alvin, Bijou and Duquesnes Theatres, which had their cellars partly flooded. ALBERT S. L. HEWES.

ST. LOUIS.

A Variety of Offerings Win Favor—The Silver Slipper Pleases—Theatre Gossip.

(Special to The Mirror.)

ST. LOUIS, Jan. 25

The Silver Slipper played to a large and appreciative audience at the Century to-night. One feature, the champagne dance, has created a sensation wherever it has been seen. The six young women performing the dance are the most proficient artists in their line seen here for some time. The Silver Slipper is a large production, there being 125 people in the company, among whom are Sam Collins, Ann Tyrell, Donald Brine, Ben Lodge, Laura Clement, W. G. Stewart, Frances Gordon, and Caroline Lessing.

John Drew is appearing at the Olympic this week in The Second in Command. Among the clever people who make up the support are Ernest Glendinning, O'Kane Hillis, Sidney Herbert, George Howard, Ethel Hernick, and Constance Bell.

Mason and Mason in Rudolph and Adolph are the current attraction at the Grand this week, and played to large houses at both performances yesterday and to-night. This is the same play in which Mason and Mason appeared last season at the Grand, and the company is the same as then, including a large chorus.

Happy Hooligan is the bill for the week at the Imperial. The play has been one of the farcical successes of the last two seasons, and the present edition is very attractively costumed and staged. The company contains some well-known specialty artists.

Frank James, whose career is well known, is the chief attraction at the Crawford this week, appearing in a play called A Cowboy's Girl, which is a romantic play of merit.

Rice and Barton's Burlesque company came to the Standard yesterday afternoon, with the usual burlesque offerings and a large list of specialties. The company includes Charles Barton, Lillian Washburn, William Patton, Charles Markie, Robert Garnella, Anna Dunn, Mark Hart, May Shirk, and Kitty Hart.

Why Women Sin is the Havlin bill this week. J. A. NORTON.

CINCINNATI.

Goodwin as The Gilded Fool—Bertha Galland as Dorothy Vernon.

(Special to The Mirror.)

CINCINNATI, Jan. 25.

Nat C. Goodwin revived his greatest success, A Gilded Fool, at the Grand to-night before a large and delighted audience. The comedy went with all the old-time snap and vigor, and the performance for a first one was smooth and satisfactory. In the supporting company were Chrystal Herne, Mary Blythe, Lizette Jackson, Helen Davidge, W. H. Post, Hugo Toland, William Burress, L. E. Woodthorpe, Neil O'Brien, Fred Tilden and F. J. McIntyre. Wm. H. Crane follows in The Spenders.

As a result of the Chicago disaster a careful inspection was made week before last of all of the local theatres by the city authorities, and with a few minor changes all were pronounced safe, except Heuck's. This house was ordered closed Feb. 18. The changes required to bring the house within the law and the rules of the city departments are numerous, and at the present time there does not seem to be much chance that it will be able to open again this season.

Another change of policy has been decided upon at Robinson's, and instead of Manager Hashim taking it for vaudeville, Manager S. W. Brady, who had it some years ago, has again taken hold and will reopen it next week. It is likely that some, at least, of the Heuck bookings will be played there.

Bertha Galland's week at the Grand proved one of the best of the year, the attendance being large throughout, the audiences thoroughly appreciative of the star and her excellent company.

The Chaperons is at the Walnut this week, its fourth engagement in less than two years. Numerous changes have been made in the company, the present principals being Mabel Hite, Ruth Lloyd, Genevieve Day, May Boley, Mae Stebbins, Harry Ladell and Thos. Whiffin.

The German Theatre company yesterday gave a highly pleasing performance of Der Stabstrompeter.

This week's bill at the Lyceum is the well-known melodrama, The Great White Diamond. H. A. SUTTON.

BALTIMORE.

Forbes Robertson and Gertrude Elliott—Savage Opera Company—Notes.

(Special to The Mirror.)

BALTIMORE, Jan. 25.

An audience which completely filled Ford's Grand Opera House gathered this evening to welcome Forbes Robertson and Gertrude Elliott in George Fleming's dramatization of Rudyard Kipling's romance, The Light that Failed. Mr. Robertson and Miss Elliott were both warmly greeted, and gave a satisfactory performance. The supporting company was fully up to the standard, and the stage settings were beautiful and realistic. The Prince of Pilsen will follow.

There is a double bill at Chase's Theatre this week. Percy Haswell is seen as Camille, George Fawcett following in Dr. Jekyll and Mr. Hyde. The full strength of the George Fawcett Stock company is seen, and both performances are given in an entertaining and pleasing manner. The First Born is the play selected for next week.

Henry W. Savage's famous English Grand Opera company returns to Baltimore for a week of Grand Opera at the Lyric. Tosca, Puccini's masterpiece, was sung this evening. The company appeared to decided advantage, and a large audience was extremely well pleased with the production of the opera. It is safe to predict a week of thoroughly satisfactory business, which the splendid company is well entitled to.

Marie Tempest, in The Marriage of Kitty, holds the stage of the Academy of Music. Miss Tempest is supported by a very good company. Next week, Richard Mansfield.

At Cripple Creek is the title of the melodrama seen at the Holliday Street. It is presented by a competent company and is well staged. Over Niagara Falls is underlined.

The Eleventh Hour, one of Lincoln J. Carter's productions, is presented by the stock company at the Bijou. The performance is an even one. Bernice and Florence Willis are deserving of mention. Nobody's Claim follows.

Baltimore Lodge, B. P. O. Elks, gave its annual benefit at Ford's Grand Opera House this evening. A substantial sum was realized for the charity fund of the lodge.

William Tibbetts, alias Leonard Scarlet, the actor-manager of the late Empire Theatre Stock company, who has been indicted for setting the Empire Theatre on fire, Oct. 13, has been released on bail. Scarlet has been in jail since he was captured in Washington, a few weeks after the fire.

Nora O'Brien, of this city, who has been playing the part of Lady Olivia with Viola Allen in Twelfth Night, is ill at St. Luke's Hospital, Chicago. Miss O'Brien is suffering with typhoid malaria. Her family, however, are advised that her condition is improving.

Hamlet will be presented on Thursday and Friday evenings by Forbes Robertson and Gertrude Elliott at Ford's. On Saturday night they will give a double bill, consisting of The Light that Failed and The Sacrament of Judas.

Francis Wilson and several members of the Erminie company were guests of Manager James L. Kernan at the Maryland Theatre, last Wednesday afternoon, where they were entertained by magician Keller.

Miss Evelyn K. Bush, a society girl of this city, has been missing for several weeks. Detectives have been scouring the country for her, and her parents were fearful that she had been a victim of foul play. It is now stated that Miss Bush joined the chorus of The Runaways, under the name of Earle. HAROLD RUTLEDGE.

CUES.

Henry Steigner was heard in a reading of L'Aiglon at the Gerard-Thiers' studios in Carnegie Hall Friday evening. He was assisted by Florence Glover, contralto; Mr. J. D. Bergen, soprano, and M. A. Girard-Thiers, tenor. An admirable programme was given, and Mr. Steigner repeated his former successful and intelligent rendition of the character of L'Aiglon.

Clara Tapsfield, who has won much success this season in Sweet Clover, has been obliged to resign to go to the Baptist Hospital in Chicago for an operation. She expects to be out again within three weeks.

The Professional Woman's League will give a large euchre party early in February.

Teresa Maxwell was a guest at a dance given by the Bachelors' and Spinsters' Cotillion at Delmonico's last Friday night.

Herman Sheldon has returned to Phœnix, Ariz., for the winter months. He is much improved in health.

Claire Tuttle, who has been dangerously ill of pneumonia at St. Vincent's Hospital, Norfolk, Va., is now able to resume work.

John C. Rowe has closed with Man From Sweden company, with which he was playing Chu Wing, the China boy, and has signed to play Deacon Perry in New England Folks.

Ex-Senator Charles A. Towne told Little Elsie recently that it was his intention to attempt to change the statute forbidding children under 16 years of age to sing or dance at a public performance. He expects to set the age limit at 14 years.

A Convict's Daughter (No. 1), which left New York under George Samuels' management, closed at Kokomo, Ind., Jan. 9.

Charles E. Blaney has bought the Oriole Theatre, Baltimore, and the New Columbia, Philadelphia. Both will be run as combination houses in the Stair and Havlin circuit.

A moving picture machine set the ceiling of the passage of a theatre in Berlin on fire last Friday night. The audience became frightened, but left the building without becoming panic stricken. The flames were extinguished after they had done slight damage.

The course of Monday evening Shakespeare recitals being given at Cooper Union by Marshall Darrach, under the direction of the People's Institute, will end to-night with a recital of The Tempest. Every Monday evening since December 21, when the course began, the hall has been crowded. Mr. Darrach believes that this indicates a revival of interest in Shakespeare among the masses.

Helen Harrington, formerly of San Francisco, has been compelled by ill-health to retire from the stage.

The Chief Justice, Dan Sully's new play, the best he ever had. Excellent satisfaction. E. M. Fuller, Mgr. Opera House, Madison, Wis.

Carrie E. Perkins

A HIT AT DALY'S.

AT THE THEATRES

To be reviewed in THE MIRROR *next week:*

THE LIGHT THAT LIES IN WOMAN'S EYES, Criterion.
THAT MAN AND I.....Savoy.
THE YOUNGER MRS. PARLING.....Garrick.
THE SCHOOL FOR SCANDAL.....Lyric

Lyric—The Taming of The Shrew.

Comedy in an induction and five acts, by William Shakespeare. Revived Jan. 18.

A Lord	Walton Pyre
Christopher Sly	George Clarke
The Hostess	Katherine Everts
A Page	Walter Lewis
Huntsman	William Rosell
Players	Gordon Johnstone, John Boylan
Baptista	Edwin Varrey
Vincentio	Gordon Johnstone
Lucentio	Walter Hale
Petruchio	Otis Skinner
Gremio	Benjamin T. Ringgold
Hortensio	Joseph Weaver
A Pedant	Walter Lewis
A Tailor	Walton Pyre
Grumio	Russell Crawford
Biondello	Walter Howard
Tranio	Charles B. Welles
Katharine	Ada Rehan
Bianca	Mabel Howard
A Widow	Katherine Everts
Curtis	Kate Fletcher

Three hundred and ten years ago, less three months and some odd days—or, to be exact, on May 2, 1594—"A pleasant, conceited history, called The Tayming of the Shrowe," was entered in the Stationer's Register. It was published in quarto in that year, but only appeared as we know it now in the Folio of 1623. Eminent academic bores have attributed it to more hands than Shakespeare's, but no one of them has as yet ventured to attempt to demonstrate that it emanated from the rollicking, devil-may-care, lyrical genius of the glacial Francis Bacon. That would be equivalent to accusing Edmund Burke of writing She Stoops to Conquer; Horace Walpole of dashing off The School for Scandal; Gladstone of being responsible for Sweet Lavender, and Seth Low of fathering The County Chairman.

There is one thing of which Baconians do not possess large quantities, and that is, a sense of humor; and it is safe to venture that every Baconian, living and dead, had among his or her ancestors one or more undertakers.

It is almost a certainty that, three hundred years hence, some wry-necked gander in trousers, or goose in petticoats, named Forster, will arise, out of the depths of obscurity, to proclaim that the hard, cold, dry and narrow John Forster wrote every one of the works of the "uneducated" Dickens; and that hundreds of other ganders and geese will cackle over the theory for fifty years after, until ducked and suppressed as common scolds.

A man cannot hide himself in his work, any more than he can in his face and hand-writing, and the delightful spirit of the thirty-year old Shakespeare dances through every scene of The Taming of the Shrew. No other writer of the Elizabethan period could have written it. The merry dare-devil, Kit Marlowe, might have penned a scene or two, had he tried, but only Shakespeare could have done it from start to finish. The father of Prince Hal, Hotspur, Falconbridge, Mercutio, was, as surely as the world goes round, the parent of the bustling, reckless, good humored, audacious, wise, masterful and resolute Petruchio. They are all of one family—and Iago is the black sheep of it; but he is of it. Put the heart of any of the above in the breast of Iago, and the world would love that magnificent blackleg; place Iago's black heart in the breast of any of the above lovable blades, and we would hate him. Shakespeare made Richard the Third say: "I'll have her, but I'll not keep her long;" and Petruchio think, and put his thought into action: "I'll not keep her long, unless I tame her."

The moral of The Taming of the Shrew seems to be: Tame her before marriage; or, after, she'll tame, or attempt to tame, you. Shakespeare evidently wrote the parts of Katharine and Petruchio from experience, as the unknown ten years of his life may one day demonstrate.

Marlowe was the woman-tamer in practice; Shakespeare, just as great a one, in theory. There was not enough of the devil's cruelty in Shakespeare to make him take kindly to the part of woman-tamer, except for artistic purposes; but he knew how to tame a shrew without blows—a rare accomplishment in an Englishman.

And how he does make Petruchio bend, and then break, the self-willed, stubborn Katharine!

Shakespeare had to make Petruchio, like Hamlet, "cruel to be kind," for Katharine's sake, as well as his own. Petruchio looked into the future, and made it pleasing for himself, Katharine and their children. The snarling degenerates—physical and moral—that they would have brought into the world, had Petruchio not been unalterably determined not to have a shrew for a wife! But now we feel certain that a sixth act of The Taming of the Shrew would have shown us Katharine and Petruchio surrounded in their happy middle age with a bouquet of buds of humanity—blessings to their wise father and smilingly contented mother. But not one good man in a million would have the heart to act as inexorably as did Petruchio. Shakespeare, of all men, never.

Ada Rehan, as Katharine, only suggested the cyclonic nature of that maiden; but the soft and tender side she showed to everybody's approval. It is hard to write anything good of Miss Rehan's Katharine—that has not been written a thousand times.

Otis Skinner's Petruchio was a clear, clean, scholarly, robust impersonation, good to look at, and a pleasure to hear, in many immortal deliveries; but he never seemed to really love Katharine half so devotedly as he loved himself. He seemed to be trying to win a wager, instead of a glorious woman's warm and tender heart. He, even in his quiet moments, looked at Katharine with calculating, never with the ardent, enthusiastic lover's eyes; and, as a consequence, we forgot him as soon as the curtain fell.

Edwin Varrey's Baptista looked exactly, from crown to sole, like Henry Clay Barnabee in Robin Hood, and one of the few disappointments of the night was his failure to burst into:

"I am the Sheriff of Nottingham."

Walter Hale was a fine, discreet gentleman, as Lucentio. Ben T. Ringgold was as fine an old gentleman, as Gremio. George Clarke's Sly was as good as his stage directing, which was worthy of the Daly's, that is gone for ever. Walton Pyre's Lord, Gordon Johnstone's Vincentio, Joseph Weaver's Hortensio, Russell Crawford's Grumio, Charles B. Welles' Tranio, Kate Fletcher's Curtis, Katherine Everts' Widow, were all excellent, as was the Bianca of Mabel Howard. Walter Louis, William Rosell, John Boylan and Walter Howard were good in small parts. The pretty wedding guests were Laura Sumner, Annie Lee, May Finnegan and Dorothy Graham. The scenery and costumes did not cost "$60,000!" nor yet "$30,000!" but it all was more satisfying than "productions" that did.

Madison Square—The Secret of Polichinelle.

Comedy in three acts, by Pierre Wolff. Produced Jan. 19.

Mons. Jouvenal	William H. Thompson
Henry	Frank Patton
Mons. Trevoux	W. J. Ferguson
Little Robert	Master Charles Barriscale
Jean	Edward Harris
Madame Jouvenel	Harriet Otis Dellenbaugh
Madame Langeac	Alice Chandler
Genevieve	Katherine Keyes
Marie	Florence Conron
Anna	Noel Gordon
Martine	Cora Maynard
Madame Santenay	Grace Kimball

At the Madison Square Theatre, last Tuesday night, the celebrated European comedy success, The Secret of Polichinelle, was produced under the management of James K. Hackett, with William H. Thompson, one of this country's finest comedians, in the delightful principal part.

The phrase, The Secret of Polichinelle, means an open, or everybody's, secret.

French children who marry under the age of twenty-five without the consent of their parents are illegally married.

Henry Jouvenal is the twenty-one-year-old son of Monsieur and Madame Jouvenal. They have made up their minds that he shall marry Genevieve, the nice little daughter of the not over squeamish Madame Langeac. But Henry made up his mind, five years before, to marry Marie, a maker of artificial flowers, and he married her. The result of the union is a little boy, Robert. For five years Henry has kept the secret of his marriage from his parents, but when his blustering old father tries to force him to marry Genevieve, the secret is out. Madame Jouvenal secretly visits the attic home of her son, wife and child, to see her grandchild. So does Monsieur Jouvenal. Neither knows of the other's visit. Madame Jouvenal thinks that her husband would be furious should he know of her visit, and Monsieur Jouvenal is in mortal terror of having his visits found out by his wife. He imagines his wife too straightlaced to sanction a union which France is too brutal to legalize, while complaining of its dying population. She thinks that he is too apoplectic to survive the shock of her visits. When they find each other out, there is a delightful scene.

It is all as refreshing as lilacs in Spring, after an old fashioned winter. How it ever blew out of Paris is a mystery. No, it isn't—for pure sentiment must be welcomed to break the monotony of salaciousness, and even Paris must grow weary of *sans chemise* plays. *Sans chemise* stories are the kind that innocent little Genevieve's very Parisian mother tries to tell in the play, but she is not allowed to do more than begin them. It is needless to say that all ends happily.

William H. Thompson, as Monsieur Jouvenal, is the boisterous, crusty, nervous, soft-hearted old bluff, almost to the life; but, in the sentimental scenes, he leaves a little something to be desired—something that, say, Joseph Jefferson would have injected. But then Mr. Jefferson could not have equalled Mr. Thompson in the more robustious scenes. A combination of Jefferson and Thompson would be ideal. In the first act, which went like a magnum of champagne at a gathering of Fenians, Mr. Thompson was perfection. His old master, Charles Fechter, would give one of his years in heaven to see it. It is a difficult part to play, on account of its many cues and short speeches, its numerous transitions, lights and shadows; and in all but convincing tenderness and sentiment Mr. Thompson handled it in a masterly manner.

Henry, his handsome son, was played by Frank Patton, carefully and with distinction. W. J. Ferguson was good and pretty good, as Trevoux, the friend of the Jouvenal family, but he was not exactly the mate for the brilliant Parisienne, Madame Santenay, which Grace Kimball made the most of. Alice Chandler's Madame Langeac was, to her glove tips, in looks and acting, the worldly woman of Paris trying to advantageously dispose of her doll of a daughter to an eligible husband. Genevieve, her daughter, was Katherine Keyes. She suggested milk, buttercups, daisies, South of France meadows, and good honest face roses and freckles. The Marie, Henry's wife, of Florence Conron, was tender, true, but just a little too pessimistic. The little four-year-old son, Robert, of Henry and Marie, was in the keeping of a watchful and intelligent little chap, named Charles Barriscale. Edward Harris' Jean, Noel Gordon's Anna, and Cora Maynard's Martine, three servants, were well done.

The play was produced without any scenic or electrical flummery, and it went just as well as if it had been "a $20,000 production!"

Oh! The fine and old régime Madame Jouvenal of Harriet Otis Dellenbaugh must not be overlooked. It was very sweet and womanly, and every man worthy of the name in the happy audience generously envied Monsieur Jouvenal. Gray hairs do not make all women old.

Mr. Hackett crosses the ocean to some purpose, when he goes abroad for plays.

Hudson—Ranson's Folly.

Play in three acts by Richard Harding Davis. Produced Jan. 18.

Moya Kelly	Jane Rivers
Lightfoot	Harrison Ford
Miss Willard	Patty Allison
Lieutenant Wadleigh	Richard Sterling
Miss Stickney	Florence Lester
Lieutenant Ross	Taylor Holmes
"Abe" Case	Charles Sturgis
Joe Fisher	J. W. Benson
Mary Cahill	Sandol Milliken
Lieutenant Ranson	Robert Edeson
Henry Bolland	T. J. McGrane
Mrs. Colonel Bolland	Grace Thorne
"Jeff" Cahill	Harry Harwood
Sergeant Clancy	Frank Mayne
Lieutenant Crosby	Sydney Ainsworth
Captain Chase	Frazer Coulter
Major Riley	John Bradley
Mrs. Post	Eleanor Carey
Miss Post	Dorothy Tennant
Sergeant Reeder	Harrison Ford

At the Hudson Theatre last Monday evening a large audience witnessed the first performance in New York of Ranson's Folly, a play by Richard Harding Davis founded upon his novel of the same name. In the production Robert Edeson appeared for the second time as a Richard Harding Davis Star. He was supported by an excellent company, some members of which in subordinate characters, had better opportunities than he himself enjoyed. The play was received with mild approval by the "friends in front," and there was as much applause as courtesy demands.

In Ranson's Folly, Mr. Davis again presents the "hero" that he created in the Van Bibber stories and that he has used in nearly all of his later works of fiction. This Richard Harding Davis "hero" is an insolent, ill-bred, wealthy young puppy, who by the grace of gold wears the outward aspect of a gentleman and is permitted to conduct himself, in presumably good society, after the fashion that obtains among prize-fighters and bullies. In the present case his name is Ranson, and he is a lieutenant in the Twelfth Cavalry, U. S. A., stationed at Fort Crockett, in Arizona. Some years ago Mr. Davis disclosed his knowledge of the West in his book, "The West from a Car Window." Ranson's Folly indicates that Mr. Davis' train passed by the Western military reservations in the night. The atmosphere of the play is unreal; and a far greater fault is that the characters, with the exception of the heroine, are unreal. Almost every line, episode and situation is insincere. There is no logical development of character—nor indeed is any single character true to himself or herself. And viewed merely as a dramatic structure the play falls short. Had Mr. Davis taken the trouble to study human nature, had he learned something of the locality in which the scenes are laid, and had he made himself familiar with the laws of the drama before setting pen to paper, Ranson's Folly would doubtless be a far better play than it is.

The story of Ranson's Folly offers possibilities for dramatic treatment, but these possibilities were mostly ignored by their creator when he took up his dramatic pen. Young Lieutenant Ranson, the son of a millionaire Senator, finds the routine of life at Fort Crockett unbearably dull after his exciting experiences in Cuba, the Philippines and China, and he sets about enlivening things by falling in love with the post trader's daughter, Mary Cahill, and by undertaking the dare-devil enterprise of holding up a stage to show how easily it may be done—and incidentally to win a $50 wager. The scene of the first act is the interior of the post trader's store. Here the younger officers have their mess. There is much talk of the depredations of a certain individual known as the Red Rider, who has accomplished many highway robberies in the neighborhood. A hint is given to the audience that Jeff Cahill, Mary's father, and the Red Rider are one and the same man. Ranson laughs at the reputed daring of the local bandit, and lays a wager that he will equal his exploits by holding up the stage due at the post within a few hours.

The second act takes place in the same room, now decorated for a dance given by Ranson, in the evening of the same day. The dance progresses merrily, despite the absence of the host. Suddenly word is brought that the army paymaster has been held up and shot by the Red Rider. Ranson enters jauntily—having held up the stage, but not the paymaster. Jeff Cahill enters, with a wounded hand, and declares Ranson guilty of holding up the paymaster. He overheard Ranson's plan for the escapade, and makes out a strong case against him. Ranson is placed under arrest, the officers and their wives turn their backs upon him, and he is marched off with no expression of regret from any one save the devoted Mary Cahill.

The last act occurs in Ranson's quarters—a very pretty stage setting this—where the foolhardy lieutenant is a prisoner under guard. The story becomes sadly tangled in these final scenes. The auditors are led to believe that Cahill is guilty of the real robbery. Ranson believes that he is, and because of his love for Mary he endeavors to persuade Cahill to escape. Cahill at last realizes that Ranson's love for his daughter is pure and honest, and feeling that he stands in the way of a happy union, attempts to shoot himself. Ranson knocks the gun from his hand. There seems no doubt now of Cahill's guilt. But directly comes the surprising news that the real highwayman has been captured, and Abe Case, a minor character of the first act, is marched past the door as a prisoner. The fact is now disclosed that Cahill purposed robbing the paymaster but was in some way thwarted, and the wound in his hand was the result of an accident. These circumstances bring about a happy ending—for all save Case—but the happy ending is attained only by the sacrifice of all semblance of reality in the character of Cahill and an unpardonable assault upon the credulity of the onlooker.

Mr. Edeson played Ranson in his customary virile, manly, high-spirited fashion. He could not make the role particularly attractive, because to the majority of people the Ranson type of young American is most objectionable. The actor practiced his art deftly. There was no opportunity in the role for sincerity of feeling or genuine emotion of any sort, and Mr. Edeson could not, of course, interpolate these qualities. He was true to Richard Harding Davis, not to nature.

Harry Harwood, as Jeff Cahill, had the real stellar role in the play, and he played it splendidly. Except for the bungling contradictions, the part of Cahill is a fine and an interesting stage figure. In the first act he is a loving and lovable father. In the second he is an elderly Captain Swift. In the third he goes all to pieces and the fragments of him represent so many kinds of men that it is impossible to classify them. Mr. Harwood played each character included in Cahill with admirable sincerity and feeling.

Sandol Milliken was fortunate in having the one logical, human role that the author provided. As Mary Cahill she was delightfully real, and her sweet personality gave to the character a charm and fragrance that was a most welcome contrast to the artificial atmosphere of the play.

T. J. McGrane as Colonel Bolland was in all respects admirable. Frazer Coulter was a capital Captain Chase; Richard Sterling played Lieutenant Wadleigh with boyish spirit; Frank Mayne extracted a good bit of humor from the role of Sergeant Clancy; Grace Thorne was as natural as might be in the improbable character of Mrs. Bolland; Eleanor Carey made the best of the role of Mrs. Post, and Dorothy Tennant was a very beautiful Miss Post. The other roles were in capable hands.

Casino—An English Daisy.

Musical comedy in two acts. Libretto by Seymour Hicks and Edgar Smith; music by Walter Slaughter, A. M. Norden and others. Produced Jan. 18.

Daniel Crab	Charles A. Bigelow
Hiram Smart	Fred Lenox
Major Blickersdyke	George A. Beane
Lieut. Charles Lambton	Templar Saxe
Lieut. Dick Pepler	George P. Smith
Lieut. Tom Brown	Alfred Truschel
Bliffkins	Frank Lalor
Bert	Louis Wesley
The Compete Dubois	Henry Leoni
Henri	Franc V. Le Mone
Gustave	Osborne Clemson
Adolphe	Arthur Stanford
Joe Tents	Frank Hammond
A Waiter	Walter Van Allen
Notary	A. McClasky
Daisy Maitland	Christie MacDonald
Celestine	Truly Shattuck
Henriette	Clara Belle Jerome
Lavinia Grub	Kitty Baldwin
Lady Lauderdale	Jean Newcombe
Cherie	Nora Sarony
Josephine	Lillian Maure
Clotilde	Emily Sanford
Lucille	Helen Wilmar
Marie	Lola Hoffman
Jacqueline	Katherine Cooper
Lady Marjorie	Lillian Marshall
Lady Winifred	Carrie B. Munroe
Lady Mabel	Jane Tyrell

The old saying that "Too many cooks spoil the broth" was disproved last week, when An English Daisy was produced for the first time in this city under the management of Weber and Fields. It was evident that whatever "dead wood" had been in the original version had been chopped out and new, bright material had been substituted. No less than eleven authors and composers were represented in the work as shown at the Casino. Their names are Hicks, Slaughter, Smith, Norden, Greenbank, Edwards, Kern, Nugent, Schwartz, Cole and Johnson. With such an array of talent it would be hard for any piece to fail. Mr. Hicks' libretto had been carefully axed by Mr. Smith, and as for Mr. Slaughter's music, it figured only in the opening chorus and finale of the first act, and even at that it had been revamped by Mr. Norden. The result of the united efforts of the authors and composers is a very palatable *potpourri* appetizingly served up under the supervision of Ben Teal, and lavishly garnished by a liberal management.

The action takes place at Ostend, where all the characters meet as vacationists do at any Summer resort. Things being dull, Bliffkins, the landlord of the Kursaal Hotel, is at his wits' end to amuse his guests. The proprietor of a circus comes to his aid by proposing that a marriage shall take place in a cage of lions in the hotel gardens. Bliffkins has a homely niece whom he is anxious to get off his hands, and through a series of comedy pretexts it is arranged that she and Daniel Crab, an American in hard luck, shall be the "happy pair." A love affair between Daisy Maitland and Lieutenant Charles Lambton is carried along as part of the plot, but it does not interfere with it in any way. Crab and Lavinia are finally married, but not in the den of lions, and the other lovers are also happily united, all of which gives the company a chance to join in the usual tra-la-las as the final curtain descends.

After all, the story didn't matter very much, as the object was to present a good, lively entertainment, and this the company succeeded in doing. Charles A. Bigelow, who was partially swamped last season at Weber and Fields', emerged gloriously and was once again his happy self. When it comes to expressing comedy emotions by facial expression, there is no comedian on the stage that can excel Bigelow. His expressions of surprise, horror, anger, remorse and gladness were all signals for outbursts of merriment such as have not been heard in the Casino in some time. He was legitimately and consistently, and at times screamingly, funny. Christie MacDonald as Daisy had a good part, to which she did full justice. She sang well, and it is needless to say looked very "cute." In the first act she and Mr. Bigelow sang a duet in which they gave imitations of vaudeville teams, including the cat duet and "Gobble" song done here some seasons ago at Keith's by a team of French artists. To hear the laughter and applause that greeted this bit, one would think that Mr. Bigelow and Miss MacDonald had discovered a genuine novelty. It goes to show that an old idea well carried out will sometimes take better than an original one upon which the utmost care has been expended. Fred Lenox was Mr. Bigelow's side partner throughout the play, and the combination strongly suggested memories of the two thieves in Erminie. Mr. Lenox made a fine appearance, and the contrast between him and Mr. Bigelow afforded much amusement. Louis Wesley tried hard to disjoint himself as usual, and made a hit in a song and dance with Clara Belle Jerome, who played Henriette very nicely. Kitty Baldwin as Lavinia Grub sacrificed her good looks in the interest of art, and was most amusing as an eccentric old maid. Truly Shattuck as Celestine, the belle of Ostend, made a stunning picture and had a song about the pleasures of the wine-cup that had a ringing chorus. Henry Leoni as a French count had an accent that was the real thing. He sang a song that was one of the hits of the performance. It is called "Spin Again," and concerned the fears and joys of a gambler as he watches a roulette wheel. Nora Sarony, in a dress marked with numbers, spun about on her toes in a most graceful way, illustrating the words of the song, which was encored most enthusiastically. Templar Saxe sang well, but had little to do. Frank Lalor struggled manfully with a cockney dialect and was fairly amusing as the landlord. George A. Beane, as a fussy old major, had one or two good opportunities. The other parts were filled satisfactorily.

The song hits were "The Coon, the Moon and the Octoroon," by Maud Nugent and Jean Schwartz, sung by Miss MacDonald, and a number called "Big Indian Chief," by Cole and Johnson, sung by Miss Jerome and Mr. Lenox, assisted by the chorus.

The scenery and costumes are very handsome and the chorus is very attractive. The piece is full of action and the stage-management is exceptionally good. An English Daisy has been well planted, and apparently it will continue to bloom until the American daisies are in season once again.

Daly's—Sergeant Kitty.

Comic opera in two acts. Libretto by R. H. Burnside. Music by A. Baldwin Sloane. Produced Jan. 18.

General Dubois	Sylvain Langlois
Henri De Marrilac	Harry Stone
Lucien Valliere	Albert Parr
Jacques Jonquiniere	Junie McCree
Jean Cornichon	Charles Renwick
Pierre Picorin	Harry Braham
Celestin Brideaux	George E. Mack
Sergeant Lefevbre	Charles J. Goode
Notary Le Van	J. A. Furey
First Gendarme	Lawrence Hilliard
Second Gendarme	W. C. Roberts
Private Danton	Harmon Anderson
Louise De Marrilac	Estelle Wentworth
Madame Angelique	Carrie E. Perkins
Ninon	Grace Belmont
Suzette	Nellie Emerald
Babette	Ethel Lloyd
Kitty La Tour	Virginia Earl

Sergeant Kitty, a new comic opera that serves to bring forward Virginia Earl as a star, was presented for the first time in Manhattan at Daly's Theatre last Monday evening. In November the piece was played in Brooklyn, and it was reviewed in the columns of THE MIRROR at that time. In various cities since then it has met with public approval, and the reception that was accorded to it upon the occasion of its first local presentation indicated that it is very much the sort of thing that theatregoers are ready to appreciate and to support.

The programme asserts that the libretto of Sergeant Kitty is by R. H. Burnside and that the music was composed by A. Baldwin Sloane. Also the programme asserts that the piece is "new and original." Be these matters as they may, the fact remains that Sergeant Kitty is a charming little comic opera, entertaining in plot, rich in tuneful music, and compact and well rounded in form. Compared to the slipshod musical comedies of the day, it is a masterpiece of construction. To say that it is conventional is merely to say that it is built according to firmly established rules of construction. It is a capital example of real comic opera of the Millöcker-Strauss-Suppé school—and it is indeed welcome.

The scenes of the action of the piece are in France, in 1830. The two stage settings, both of which are very pretty, represent a street in Montigny, with fields and winding river in the distance, and the camp of a regiment of Hussars with the officers' quarters in the foreground and beyond them the tents of the soldiers. In these surroundings the graceful, humorous little story of the piece is unfolded. There are the familiar but ever entertaining comic opera characters of the innkeeper, the irascible old general, the slim young lieutenant, the amiable middle-aged lady who has lost her looks but not her capacity for loving, the comic valet, and the gay, dare-devil, madcap heroine who is more than ready to leap into male attire in order to be near her sweetheart. The plot is exactly what the experienced theatregoer might expect when given these personages and the scenes in which they are placed.

The score contains at least half a dozen very taking numbers of a sentimental order, the patter songs are decidedly good, and the finales are unusually well built. So rare are real finales in present day musical pieces that those in Sergeant Kitty came as delightful surprises. The stage-management—which is the work of Mr. Burnside—is admirable in every particular, and Gustave Kerker, in the director's chair, brings out the musical value of the score with his customary skill.

Virginia Earl, in the title-role, discards her old-time daintiness for a vivacious, devil-may-care manner that suits the character admirably. Both vocally and dramatically she was worthy of the large share of applause that she won. Albert Parr sang and acted the role of the lover, Lucien, in creditable fashion. Junie McCree was amusing as Captain Jacques Jonquiniere; Sylvain Langlois was a capital General Dubois, the testy old soldier; Harry Braham was conventionally excellent as Picorin, the pastry cook, and George E. Mack made the most of the Coquelicot-like character of Celestin. Estelle Wentworth was a charming Louise de Marrilac, and she sang her several numbers in a most artistic fashion. Carrie E. Perkins as Madame Angelique was very funny indeed in a legitimate manner. The other roles were in excellent hands and the chorus was exceptionally good.

Knickerbocker—Olympe

Romantic drama, in four acts, by Pierre Decourcelle. Produced Jan. 18.

Mlle. Olympe De Cleve	Amelia Bingham
La Catalane	Blou Fernandes
Guillemette	Adelyn Wesley
Aveline	Louise Galloway
Ariminthe	Ivy Troutman
Mlle. Beauharnais	Edith Hinkle
Mlle. Duval	Amy Denton
Mlle. Pierot	Dorothy Russell
Roman Page	Jean Hayden
Jacques Banniere	Henry Woodruff
Champmesle	J. H. Gilmour
Chevalier D'Hoirac	W. L. Abingdon
Count De Mailly	Edgar L. Davenport
Father Mordon	Myron Calice
Father De La Sante	Basil West
Duc De Pecquigny	Charles Haynes
Marquis De Ravannes	Thomas F. Fallon
Chevalier De Fontainailles	Harry Hyde
Bompain	Harold M. Shaw
Florimond	George H. Schaeffer
Domenique	H. S. Marvin
Footman	Gilbert Heron
Call Boy	Fred Herford
A Waiter	Ralph Stillwell
Concierge	Frank Fullham
First Actor	Mr. Fulton
Second Actor	Mr. Howell
Third Actor	Mr. Sherman
Captain Beaupre	Mr. St. John
Colonel De Vaux	Mr. Dowd
Captain Dumesle	Mr. Stilton
Captain Vibert	Mr. Raider

Olympe, a four act romantic drama, by Pierre Decourcelle, was produced last Monday night, at the Knickerbocker Theatre, by Amelia Bingham, with a company, in some instances, of well-known and capable actors as her staffs, or props. There are nine women with speaking parts in the play; twenty-three men; besides eighteen monks, seventeen soldiers, six actors and six actresses. Seventy-nine in all. The scenery and settings were magnificent, the costumes rich and splendid, the music good, the stage management fair, the acting nearly all that could be desired, except in instances.

Olympe is a Parisian actress, in 1758. With Madame de Pompadour, who doesn't appear, she

is supposed to share the king's heart. She visits the "convent"—in which no "sister" is seen; only monks—of Avignon, one day, and sees Jacques Banniere, and wins his love, without half trying. With Olympe is her leading man, Champmesle. The shaven monks, the quiet of the cloister, the spiritual atmosphere of the monastery (not "convent") make him anxious about his soul, so he deserts the stage.

The first night of the new play is the beginning of act two. Olympe is in despair over the non-appearance of her leading man, when Jacques, the young monk, dashes into her dressing-room, from the monastery, and volunteers to take the leading man's place. Ah! but can he trust his memory? Can he! Does he know the lines? Does he! Why he can eat the part! He knows every line in the play! Olympe immediately tests him, for she is as wise as any modern star, and has evidently heard those ejaculations more than once, and listened to them credulously, to her cost. But Jacques and she have a fine scene, because he does know the part. The result is, a successful first performance. Jacques becomes her lover, as the king has evidently forgotten her address, and her other lover, Count De Mailly, has passionately kissed her hand and gone to the wars.

Act three shows us Jacques' attic, in Lyons. To it come Olympe and Champmesle, the ex-actor, now a monk. They have a merry time setting the table, and then a nice little luncheon, with many kisses flying between Olympe and Jacques. That act ends by the ex-actor saying that he hopes one day to join them in the bonds of matrimony. But in the next act Jacques hears that Olympe is flirting with the king, or Count De Mailly, and gives himself up to the king's soldiers, to be shot. Over his body, Olympe moans and sobs, and, presumably, dies, as the play ends.

In the quiet, level scenes, Miss Bingham is really nice, and worth some man's love; but the violent Bernhardt-La Tosca-Fedora scenes are above and beyond her artistic and temperamental reach. Her minor notes are sweet, deep and womanly; her high ones, raucous, honestly suggesting Sairy Gamp's, when appealing to her mythological friend, Mrs. Harris, for vindication of her mottled character. Never for an instant anywhere near great, or convincing an audience that she is a star through merit, Miss Bingham impresses one with the fact that she is a pretty likable character, and one to be treated with consideration, for what she tries, honestly and earnestly, if futilely, to do.

Harry Wodruff is one of the luckiest of actors, for his is really the star part, as it was in N. C. Goodwin's When We Were Twenty-One. But all stars are not so generous, and Mr. Woodruff must look to it. He has the actor's temperament, and can always be relied upon to do his level best—to make the star who employs him look like a franc and a half. When the star has intellect Mr. Woodruff is kept in his proper place, however.

J. H. Gilmour was a good Champmesle, but not when he was supposed to be light, airy and humorous, in the first act. Edgar L. Davenport's Count De Mailly was correct and cold. As a lover Mr. Davenport will never be a success, but he ought to be the finest Brutus since his lamented father's.

Bijou Fernandez played La Catalane well; Louise Galloway was a cute little Aveline; Basil West, as Father De La Sante, might have stepped right out of his cell; while W. J. Abingdon and Myron Calice were in the picture whenever they were seen.

With twelve characters, a few soldiers, a better part for the star, a little finer star, less expensive scenery and costumes, a more masculine and less pretty Jacques—Olympe would be a success, for it is a good story, the construction of which may have been tampered with after it left the hands of Pierre Decourcelle, for its edges are ragged.

American—By Right of Sword.

Romantic melodrama in four acts, dramatized by Mrs. E. W. Doremus, Leonidas Westervelt, and Arthur W. Marchmont from Mr. Marchmont's novel. Produced Jan. 18.

Richard Hamilton	Ralph Stuart
Hon. Rupert Belastier	J. R. Armstrong
Prince Bilbasoff	Sheridan Tupper
Major Loris Devinski	Carl Smith Seerle
Count Christian Tueski	Hamilton Harris
Herr Weber	Joseph Wheelock
Bennet	Edward Poland
Colonel Capriste	Frederick Scott
Captain Cruladoff	Arthur Strong
Lieutenant Essaleff	Jack Raffael
Lieutenant Weisswich	Edgar E. Allen
Lieutenant Trackso	Stuart Rodgers Beebe
Lieutenant Gradinsk	C. Russell Sage
Borias	J. R. Eldridge
Lastrum	F. C. Boone
Countess Paula Tueski	Jessaline Rodgers
Olga Petrovitch	Lillian Albertson
Princess Weletsky	Martha Mayo
Countess Palitzin	Eleanor Reynolds
Clarisa Bolanski	Alice Lorraine
Madame Vaininski	Clara Burke

Ralph Stuart and Jessaline Rodgers came back to their home theatre Monday night, when Mr. Stuart presented himself as a star in Mrs. Doremus and Leonidas Westervelt's dramatization of Mr. Marchmont's story of Russian life, By Right of Sword. The audience was agreeably surprised at the excellence of the new play and the capital acting of the principals.

The story concerns one Richard Hamilton, a New Yorker who is having a good time in Russia. In the first act, at a military ball, Olga Petrovitch mistakes Richard for her brother Alexis, who is disgracing the family by shrinking from a duel with Major Devinski. For the love of the adventure and the girl, Hamilton decides to personate the brother and fights the duel, wounding the Major. The young American coolly takes Alexis' place, meets the love remarks of the Countess Tueski and the harsh words of the Count, saves Olga from the Major, who abducts her to Herr Weber's observatory, where a plot to kill the Czar by switching the imperial train off the track is in progress, goes through a court trial, and finally wins the beautiful Olga.

The play is practically written for Mr. Stuart, who monopolizes its activity. He is cool and collected, almost too cool and collected, cracking jokes in the most intense moments of the drama. The part affords him a chance to fight and fight well, and he shows the training of many years of stick work. Miss Rodgers as the Countess had an adventuress role that gave her little chance for the emotional work in which she excels. But she received a rousing welcome from the large audience that must have been gratifying, though her part was slender.

Mr. Stuart and Miss Rodgers were forced to make little speeches, and they made them well. Flowers, curtain calls and applause were in order.

Lillian Albertson was acceptable as Olga. Joseph Wheelock as Herr Weber was splendid. Edward Poland as Bennet, Hamilton's valet, was capital and shared honors and laughs with the star.

The ball scene was prettily staged, and the business in the observatory was cleverly handled.

Fifty-eighth Street—The Stain of Guilt.

Melodrama in four acts. Anonymous.

Jim Buford	James A. Heenan
Harry Slade	Francis Murray
Horace Maydewell	William A. Tully
Giovanni Lusani	Ned Leavitt
Hiram Snowden	J. C. Turner
Rastus Snow	John Rucker
Chick	Peter Craig
Special Officer	Thomas Whitbeck
Dirk Mitzell	Ferd Maxwell
The Owl	Rudolph Jackson
Callie Buford	Mattie Lockette
Mother Greggain / Nora	Gertrude Claire
Chicquita	Rachel Acton

Yorkville theatregoers had another opportunity of witnessing a new production last week, when The Stain of Guilt was presented for the first time here. The play is on the "blood and thunder" order and is full of action. The gallery gods liked it and cheered themselves hoarse every time the hero threatened to blow the head off one of the villains, who were armed with a collection of pistols and knives that would do credit to a crew of pirates. The plot deals with a girl named Marcella Snowden, who was stolen from her parents when her mother was murdered, some fifteen years before by Horace Maydewell and Giovanni Lusani, an Italian employed by him to commit the crime. Maydewell is a nephew of Hiram Snowden, Marcella's father, and a rich banker, and his desire to get rid of her is due to the fact that she stood between him and a large amount of money which would be left to him by his uncle in case the latter had no children of his own. Instead of murdering the girl, however, the Italian gives her the name of Chicquita, and brings her up as his own sister, compelling her to beg in the streets while he plays on his violin. Jim Buford, the cashier of Snowden's bank, sees Chicquita and falls in love with her. Buford is accused by Maydewell of stealing money from the bank, and, though innocent, loses his position. Buford, after searching a long while for Chicquita, finally locates her, above a den of thieves, where Giovanni has her held a prisoner. He informs his friend, Harry Slade, a detective, of her predicament, and Slade, after linking together a chain of evidence proving that Chicquita is really Snowden's daughter, and after facing death fully a dozen times, at last succeeds in restoring the girl to her father. Nora marries Buford, and Giovanni and Maydewell go to jail.

James A. Heenan, as Jim Buford, gave a manly performance, and William A. Tully, as Horace Maydewell, and Ned Leavitt, as Giovanni, made a good pair of villains. Francis Murray, as Harry Slade, did some clever work, as did Peter Craig as Chick and John Rucker as Rastus Snow. Rachel Acton, as Chicquita, made a charming heroine, and Mattie Lockette drew much applause with her clever dancing and singing. This week, Eugenie Blair in Zaza is the attraction.

Murray Hill—The Prisoner of Zenda.

The Henry V. Donnelly Stock company came to its own again yesterday afternoon by taking possession of the Murray Hill stage and presenting thereon the entertaining and ever-popular drama, The Prisoner of Zenda. The audience was large, and it included many persons who were regular patrons of the Murray Hill during the five consecutive seasons there of the Donnelly company. When Mr. Donnelly announced last Spring that he would no longer continue his stock organization there were expressions of regret on all sides. That those expressions were genuine was evidenced yesterday by the friendly enthusiasm with which the newly organized company was greeted.

The new stock company contains only two or three players who were members of the old, but the character of the organization remains the same. The Prisoner of Zenda was played earnestly and well, and it was mounted in an artistic and a handsome fashion. The stage management of Priestly Morrison was excellent in every particular, and, in a word, the presentation was most creditable to the players and the management and most satisfactory to the auditors.

Edwin Holt played the famous dual role of the two Rudolphs in a manly, authoritative manner, and Edna Phillips was an attractive Flavia. George Farren acted Black Michael with spirit; Edgar Allen Wolf was an excellent Bertrand, and Lionel Hogarth played Fritz Von Tarlenheim admirably. The others in the long cast were without exception satisfactory. Next week, The Gay Lord Quex.

Last week the stage of the Murray Hill was occupied by Richard Buhler and his company in the patriotic melodrama, Paul Revere, that was lately produced at the Metropolis Theatre and was at the time reviewed in THE MIRROR. The cast was the same as before, except that Carrie Lamont replaced Izetta Jewel in the role of the heroine, Elizabeth Meade. Miss Lamont played the part in earnest, womanly fashion and received much applause from the audience. On Monday night representatives of several patriotic societies attended the performance and a laurel wreath was bestowed upon the star.

Metropolis—Our New Minister.

Our New Minister appeared at the Metropolis last week with great success, playing to excellent business. Its prolonged run at the American recently would indicate that Managers Miller and Conyer have in this interesting play a valuable property. The company is strong and well balanced. Joseph Conyers made a hit in his amusing impersonation of Darius Startle, the country detective. The cast includes Ernest Hastings, Charles Stedman, John Barker, Louis Fierce, Fred Mower, Grant Foreman, W. C. Tanner, John P. Brawn, Ethel Brooke Ferguson, Clara Rainford and Phila May. This week Florence Bindley in A Midnight Marriage.

Fourteenth Street—Andrew Mack.

After a venture in musical comedy, Andrew Mack returned to the Fourteenth Street Theatre January 18 for a three weeks' engagement in a revival of The Bold Soger Boy. His many admirers gave him a cordial and enthusiastic reception. Josephine Lovett, the leading woman, is graceful and vivacious, and the entire company is capable and renders valuable assistance in giving a smooth and even performance. Mr. Mack sang three new and original ballads in his own inimitable style, entitled, "She Just Suits Me," "Childhood Days," and "I Want to be a Soldier Man."

New Star—The Peddler.

That Joe Welch has a large following in this city was shown by the big crowds that gathered last week to see him in The Peddler, in which he gave his realistic portrayal of the lights and shadows of the Yiddisher's life in the great metropolis. The piece has been reviewed already in THE MIRROR, and it is only necessary to say that it was received with great approval. Lawrence and Harrington were prominent and scored heavily as Chuck Conover and Lize Barcley. This week's attraction is A. H. Woods' production, Queen of the White Slaves.

West End.

Alice Fischer and her company in What's the Matter with Susan? pleased large audiences at this house last week. This week the West End passes into the hands of Stair and Wilbur, and the attraction for the week is Robert Emmet; the Days of 1803, with Robert Conness as the Irish patriot.

At Other Playhouses.

ACADEMY.—Checkers begins a run at this house this week.

LYRIC.—The School for Scandal is the bill at this house, with Ada Rehan and Otis Skinner in the chief parts.

MANHATTAN.—The Virginian has full popular approval, as consecutively large audiences show.

EMPIRE.—The Other Girl displaces Little Mary here.

THIRD AVENUE.—A Little Outcast is the attraction for the week.

GRAND.—Herbert Kelcey and Effie Shannon in Sherlock Holmes appear here this week.

NATIONAL THEATRE MEETING.

A meeting of the National Art Theatre Society, to interest the uninterested in an endowed national temple of art, was held at the Majestic Theatre last Sunday night. Stair and Wilbur contributed their beautiful theatre, J. I. C. Clarke presided, and the speakers were Professor Franklin T. Baker of Columbia University, Mrs. Sarah Cowell Lemoyne, Otis Skinner, Police Commissioner McAdoo and ex-Assistant District Attorney James W. Osborne. The theatre was crowded with a sympathetic and fashionable audience, which listened, except in one notable instance, with approval to all that was said.

Mr. Clarke, the chairman, opened the festivities by hoping that the meeting would inspire the wealthy folk of the land to become practically interested in the society's great project. He thanked Stair and Havlin for the use of their fine theatre, and hoped to see a greater and grander rise here in New York. He then spoke of the aims of the society, and said that its members numbered within a few units of one thousand. Then he introduced Professor Franklin T. Baker of Columbia College. Professor Baker said that the drama preserves the best speech, therefore it is an educator of the first rank. It is a teacher of good morals, whether we are willing to admit it or not. Therefore it is a handmaid of religion. It is a fact, he said, that the ethical spirit is in all modern dramas. If you don't believe it, go down any night to a Bowery theatre and listen to the cheers of the newsboys at the triumph of virtue over vice and the death of the villain. All of which suggests the need of a home where in the drama they may find their highest expression. Appetites are made from what they feed on, and if we had a national art theatre, where only the best dramatic art in author and in actor would be found, the public demand for good things, instead of rubbish, at the playhouse would be so great that all managers could afford to produce only the best. Professor Baker did not expect the theatre to take the place of the pulpit, but to work with the pulpit to make men, women and youth better; and that all respond to a moral sentiment in a play—no matter how low the worst may be, and in responding become better. A national art theatre, Professor Baker thought, would be the opportunity of young American dramatists—not that opportunity made geniuses, but it saves from despair young writers with genius or talent in them. Professor Baker also said that France had the best drama, and the French people the best taste in dramatic art.

At the close of Professor Baker's temperate and telling remarks, Otis Skinner was introduced. He thought the National Art Theatre project impracticable a year ago, because, frankly, and man to man, my dear sir, don't you know—he delighted in being—that is, a pessimist. Very well. Then Mr. Skinner filled in with a Mark Twain story, which one or two or more in the audience had heard in childhood, that didn't work. Neither did Mr. Skinner's pessimism. Then Mr. Skinner had a little fun with Kid McCoy, who once said that unless he was up against the real thing, it was impossible for him to put forth his best efforts. So with Mr. Skinner; and as the National Art Theatre is the real thing, the society can count on Mr. Skinner's best efforts in its behalf. But about commercialism being a bugbear—Mr. Skinner waggishly and tolerantly assured his audience that he could not possibly look upon it as such. There was no applause, although Mr. Skinner gave it ample time to come. The deadly, condemnatory silence could be felt all over the house at this confession.

After Mr. Skinner had recovered from his shock at the non-arrival of the applause, he distinctly and deliberately asserted that he was in sympathy with commercialism. Then he had a happy thought, born of the deathly opaque silence. Let's fight commercialism with commercialism! No, that did not warm the now frozen audience into enthusiasm—the primary shock and the calculation that had evidently inspired it had been too much; so, after indulging in the obvious for a minute or two, in the sixty or one hundred and twenty seconds of which he assured the audience that plays should be entertaining as well as educational; that literature alone should not be in plays; that the aim should never be over the heads of audiences; that good parts made good actors, but that bad actors could make good parts bad, and that Shakespeare was the greatest poet of his time. Then a lady said to her companion, "Not really?" in the swellest Beacon Hill tone of incredulity. Fortunately for Mr. Skinner's peace of mind he did not hear that and other remarks.

Then the chairman, J. I. C. Clarke, arose and defended Mr. Skinner for defending commercialism, and every man and woman in the house looked Bret Harte's celebrated line, put into the mouth of Bill Nye, at each other:

"Can such things be?"

Mr. Clarke neatly hedged by saying he meant the "commercialism of dignity," whatever that may mean.

Mrs. Lemoyne then spoke of the influence of the stage in morals, politics and religion. She advised the National Art people to go ahead slowly; and, with an arch look at Chairman Clarke, to keep self-interest and self-glorification in the background; to inculcate the beauty and power of correct speech and flawless pronunciation. Then she said a word about the much abused and misunderstood actor, who is always blamed for being bad in bad parts—that is, for the crimes of the authors. And Mrs. Lemoyne sent a Parthian arrow straight to the upper left-hand corner of Mr. Skinner's white and expansive waistcoat by saying that she could not find it in her heart to agree with Mr. Skinner about commercialism being a good thing for art. As for her, she wanted to be with men who understood the spirit of commercialism, but who will be above it. The first real applause of the evening followed that magnificent idea.

Mr. Clarke then introduced Police Commissioner McAdoo, who said that the influence of the stage on the minds and the morals of the people is so great that he was astonished that the rich men of the country, who pour out so much for art, do not take this matter of a national theatre to heart and endow it as it should be endowed. Just think of it, he said. The Church has a chance to get at the public one day in seven. The theatre reaches them every night in the week, with two matinees thrown in. The press is a great civilizer, but I want to tell you that it hasn't the last word, in spite of its insistency. And the theatre not only has an influence on those of mature years, but on our youth. A boy who will get heart disease on the way to school or throw a fit before a church door will climb to a roof and down a chimney to get into a theatre. We want a theatre which shall put upon its boards men and women trained by the best trainers for the highest exposition of the dramatic art. Furthermore, we want a national art theatre where there can be produced a rousing, healthy, vigorous American drama. And we want that drama enacted by artists.

A national theatre is as much needed as a university or a theological seminary. Men are carefully prepared for the Church, and that is well. Men are carefully prepared for all of the learned professions. Therefore, why shouldn't men be prepared for the theatre, an institution which wields such an enormous influence for good or evil on the lives of so many members of the community?

Mr. McAdoo closed by saying that Americans were destined to be the dominating people of the world, assisted by the Celt, implying that without the philosophy, guidance and moral support of the Celt Uncle Sam might just as well sell out, put up the shutters, padlock the door, and evaporate to some beautiful isle in the South Antarctic.

Then ex-Assistant District Attorney James W. Osborne spoke of the audience's needs: Elevation and cultivation. Lawyers, doctors and ministers, all owe what they are to endowed institutions; why should not the actor? Why should not some rich man immortalize himself by coming forward with an endowed theatre in both hands? We must wish for such a man, and he will come. He cannot help himself! Thousands of people wishing hard will make him! Have a wish, and wisdom will find the way! He said that Poe's Dupin (Conan Doyle's "Sherlock Holmes") could not nowadays find a great play by a living author. Then he spoke of the drama—drarma and drayma—and said that he found one authority in Worcester, another in Webster, and a third in Funk and Wagnalls. By this time Mr. Osborne had become the evening star, and his gopher story just fitted the occasion. A boy in Georgia, Mr. Osborne's State, was chasing a gopher. A farmer said to him: "Give it up, son; ye cayn't git um!" "Cayn't, hey? T'll I cayn't! I reckon git um! I'm outer meat!" So we must get the national art theatre, for we are out of art.

In ancient Greece the theatres were endowed by the immortal Pericles, who was at the head of an art-loving Government. Then Mr. Osborne crossed from Greece to Rome of two thousand years ago; then a long hiatus until art broke loose again in the Middle Ages; then on to the mighty Elizabethan period, from 1560 to 1603, and the King James period, from 1603 to the advent of Cromwell and the decapitation of Charles I; to the Restoration; to Goethe and Schiller, whose plays were produced by public subscription; to Wagner, who was helped by the State to produce his operas; to the Opera House and Comedie Francaise in Paris, the former built at an expense of $6,000,000 by the State. So, why hesitate, ye men of many millions?

But commercialism should never be allowed to direct art. It should foster, feed and protect it, and keep quiet—or, speak only when art's votaries spoke to it.

"I want commercialism," Mr. Osborne cried, "to see what art can do when given a chance! I don't want to see one diamond surrounded by a lot of glass beads any more. One good actor in a cast won't do nowadays. The whole tendency of commercialism is to give the public the rankest things it will accept. Away with your showy posters—your gingerbread theatres—your elegant scenery—your costly costumes! Give us plays! Give us acting! or give us death!"

IN BROOKLYN THEATRES.

Charles Hawtrey in The Man from Blankley's appears this week at the Montauk Theatre. Mr. Hawtrey is to return to London at the close of this engagement for a stay of at least three years.

Mildred Holland as Catherine the Great of Russia is the attraction at the Amphion Theatre this week. The piece, written for her by Theodore Kremer, is called The Triumph of an Empress. Two of the actors in the cast are John T. Sullivan and Theodore Roberts.

Richard Harding Davis' story, Soldiers of Fortune, as dramatized by Augustus Thomas, is the attraction at the Grand Opera House. The company includes Edwin Brandt, Del De Louis, Macey Harlan, Lawrence Sheehan, Katheryn Reynore, Helen Ware, Lillian Thatcher, and E. Fleming.

McFadden's Row of Flats will furnish amusement this week to the patrons of the Columbia Theatre. The company is made up of Ada Deshell, Pretty Reed, Jerry Sullivan, the Exposition Four, the Yellow Kids, Teddy Sidmonds, May Baker, Libby Hart, Walter Bramblette, and Gertie De Milt.

A real Irish romantic play, The Game Keeper, is the attraction at the Park Theatre this week, with Smith O'Brien in the title-role.

Camille is the play at the Bijou, and the Spooner Stock company will offer Matilda Herron's translation in elaborate style. Edna May Spooner will have the title-role, and if she does as well with the part as she did with Sudermann's Magda, she will add to the laurels she has won in other plays of this class. Mr. Philips will play Armand Duval, Mr. Kennedy will be seen as Gaston Rieux, Mr. Higby will be the Count de Varville, Mr. Wilson will be Gustave, the part of the elder Duval will be acted by Mr. Curtis. Miss Grove will be seen as Madame Prudence Duberney, Miss McAlister, Nichette, and Miss Morlan, Nanine. Claude Thardo will sing between acts. After the matinee on Tuesday a "red tea" and reception will be given by Mrs. Spooner.

The Stain of Guilt is seen this week at the Novelty Theatre, under the direction of William Garen and John Havlin.

At the Gotham Theatre this week the play presented is Driven from Home. Patrice appears in the title-role, and the part she plays is especially suited to her line of work.

The Worst Woman in London is the attraction at the Folly. This play enjoyed a prosperous run at the Adelphi Theatre, London, and "thrilled" the audiences at the American Theatre, Manhattan, for three weeks.

My Friend from India is seen at Corse Payton's Lee Avenue house this week, and Mr. Payton has promised his patrons the best week of fun they ever had at his house. He plays the part of the barber, Augustus Keen Shaver, who becomes involved in so many absurd situations in the home of Erastus Underbolt, a wealthy pork packer, the part to be played by Richard Crollius. Kirk Brown will be his son, and Arthur Evers is to be his partner in mischief. Grace Fox is to be seen as a gay society girl, and the German maid will be played by Florence Gear.

Samir S. Baldwin, the white Mahatma, and his associate, "The Mystic," continue to average audiences at Payton's Fulton Street Theatre.

A Brooklyn favorite, Jeanette Dupre, will be seen with the American Burlesquers at Watson's Coxy Corner this week. Lottie Gilson, the Little Magnet, appears with the clever comedian, Billy Hart, in their skit, called The Fly Flirt, in which Miss Gilson sings several of the latest hits, as well as some of the songs which have made her famous. There are also four-round exhibitions of the manly art by Mike Tuths and Willie Mack. VINCENT R. KIRK.

CURRENT AMUSEMENTS

Week ending January 30.

ACADEMY OF MUSIC—Checkers—1st week—1 to 8 times.
AMERICAN—By Right of Sword—2d week—9 to 16 times.
BELASCO—Henrietta Crosman in Sweet Kitty Bellairs—8th week—50 to 58 times.
BIJOU—Closed.
BROADWAY—The Medal and the Maid—3d week—17 to 24 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—An English Daisy—2d week—9 to 16 times.
CIRCLE—Vaudeville.
CRITERION—Virginia Harned in The Light That Lies in Woman's Eyes—1st week—1 to 7 times.
CRYSTAL GARDENS—Closed.
DALY'S—Virginia Earl in Sergeant Kitty—2d week—9 to 16 times.
DEWEY—Kentucky Belles Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—The Other Girl—31 times plus 1 to 8 times.
FOURTEENTH STREET—Andrew Mack in The Bold Soger Boy—2d week—9 to 16 times.
GARDEN—Eleanor Robson in Merely Mary Ann—6th week—30 to 36 times.
GARRICK—Annie Russell in The Younger Mrs. Parling—1st week—1 to 8 times.
GRAND OPERA HOUSE—Herbert Kelcey and Effie Shannon in Sherlock Holmes.
HARLEM OPERA HOUSE—Fritzi Scheff in Babette.
HERALD SQUARE—Sam Bernard in The Girl from Kay's—13th week—89 to 95 times.
HUDSON—Robert Edeson in Ranson's Folly—2d week—9 to 16 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—German Stock company in German Drama—18th week.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Amelia Bingham in Olympe—2d week—8 to 14 times.
LION PALACE—Vaudeville.
LONDON—The Runaway Girls.
LYCEUM—William Gillette in The Admirable Crichton—10th week—72 to 78 times.
LYRIC—Ada Rehan and Otis Skinner—2d week—9 to 16 times.
MADISON SQUARE—The Secret of Polichinelle—2d week—9 to 16 times.
MADISON SQUARE GARDEN—Closed.
MADISON SQUARE ROOF GARDEN—Closed.
MAJESTIC—Babes in Toyland—16th week—129 to 136 times.
MANHATTAN—The Virginian—4th week—34 to 41 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—A Midnight Marriage.
METROPOLITAN OPERA HOUSE — Metropolitan Opera company in Grand Opera—10th week.
MINER'S BOWERY—Jolly Grass Widows.
MINER'S EIGHTH AVENUE—Fred Irwin's Majestics.
MURRAY HILL—The Henry V. Donnelly Stock company—1st week.
NEW AMSTERDAM—Mother Goose—9th week—64 to 71 times.
NEW GRAND—Hebrew Drama.
NEW STAR—Queen of the White Slaves.
NEW YORK—Chauncey Olcott in Terence—3d week—16 to 23 times.
OLYMPIC—Blue Ribbon company.
ORPHEUM—Vaudeville.
PARADISE ROOF GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Kyrle Bellew in Raffles, the Amateur Cracksman—14th week—108 to 115 times.
PROCTOR'S FIFTH AVENUE—The Brixton Burglary.
PROCTOR'S FIFTY EIGHTH STREET—Eugenie Blair in Zaza.
PROCTOR'S TWENTY THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—A Stranger in a Strange Land.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Robert Hilliard in That Man and I—1st week—1 to 8 times.
TERRACE GARDEN—Closed.
THALIA—Hebrew Drama.
THIRD AVENUE—A Little Outcast.
WALLACK'S—The County Chairman—10th week—75 to 82 times.
WEBER AND FIELDS'—Whim Too Too and Waffles—19th week—144 to 151 times.
WEST END—Robert Emmet.
WINDSOR—Hebrew Drama.
VAUDEVILLE—Candida—18 times plus 17 to 24 times.
VICTORIA—Rockefeller Minstrels—4th week—24 to 31 times.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

The entertainers are Watson, Hutchings and Edwards, Ward and Curran, Johnson, Davenport and Lorella, Wincherman's bears, Julian Rose, Ford and Gebrue, Delmore Sisters, Julius Tannen, Barr and Evans, John J. Desmond, Smith and Powell, Clifford and Harvey, Kennedy and James, and Wilbur Amos.

Tony Pastor's.

Bailey and Madison head a bill including Mr. and Mrs. Allison, Dick and Alice McAvoy, Orrville and Frank, J. C. Nugent and company in The Rounder, Tascott, Rooney Sisters, Miles and Nitram, Coulter and Starr, Rice and Walters, Major Sisters, the Juggling Burkes, William G. Le Clair, and the vitagraph.

Proctor's Fifth Avenue.

The Brixton Burglary, with the author, Fred W. Sidney, in the leading role, is this week's play. In the cast are Albert Roberts, Malcolm Williams, Lotta Linthicum, Gerald Griffin, Vida Croly, George Friend, John Westley, Margaret Kirker, Loretta Healy, and others. George Primrose and the Foley Twins head the olio, which includes Cole and Werner, Cherry and Bates, the Mexican Troubadours, Madcap Trio, Arminta, Lucy Monroe, and the kalatechnoscope.

Proctor's 125th Street.

A Stranger in a Strange Land, by Wilmer and Vincent, is this week's attraction. In the cast are all the favorites of the stock company. The olio embraces Madame Emmy and her little pets, Estelle Wordette and company, Reed and Shaw, Hubert De Veaux, and the kalatechnoscope.

Proctor's Twenty-third Street.

The bill includes Prelle's Dog Circus, Stinson and Merton, Talkative Miss Norton, Barry and Johnson, Rastus and Banks, Spencer Kelly, Byron and Foster, Eddie Mack, La Belle Blanche, Goldsmith and Hoppe, Johnnie Hoey, Edwards and Ronney and Juggling Ricton.

Hurtig and Seamon's.

Walter Le Roy and Florence Clayton head the bill and present for the first time here Charles Horwitz's farce, A Horse on Hogan. Others are McWatters and Tyson, Florenz Troupe of acrobats, Madame Avery Strackosch, Lavender and Tomson, McIntyre and Primrose, J. Bernard Dyllyn, Carlisle's dogs, Bush and Gordon, and the vitagraph.

Circle.

Annie Abbott, the Georgia Magnet, makes her New York debut and tops a bill that includes the English Pony Ballet, Will H. Murphy and Blanche Nichols, Falke and Semon, De Lucas Family, Village Choir Quartette, Charles Kenna, Nichols Sisters, Irene La Tour and Zaza, and the vitagraph.

Weber and Fields'.

The final performances of Whoop De Doo and Waffles are announced. The cast still embraces Lillian Russell, Evie Stetson, Peter F. Dailey, Louis Mann, John T. Kelly, and the large and capable chorus.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Edmund Day, who in the past two years has supplied good sketches to vaudeville stars, showed what he could do with his own material last week, by presenting an original comedy of character, called Shipmates, in which he played the leading role and established himself at once as a permanent favorite. The vaudeville stage needs men of Mr. Day's calibre, and steady work at a large salary awaits those who have "the goods" and the ability to show them, as he certainly has. Shipmates is a sketch that gets away from the beaten track, and the beaten track is so well beaten that it is getting entirely too familiar to steady patrons of vaudeville. The scene is laid on the deck of an old whaling ship that has been stranded on the New England coast. Two old sailors who have been shipmates since boyhood are living on board, and presumably enjoying themselves by sticking to the old boat as long as she will hold together. Mr. Day impersonates a bluff, hearty old sea-dog and Elmer E. Potter is his shipmate, a much older and less robust sailor. The latter has agreed to look after an orphan girl whose mother has just died, and he is expecting her at any moment. Knowing the hatred of his chum for females of all kinds, he keeps the news from him as long as possible. When the girl finally arrives the woman hater makes several attempts to tell her that she is not wanted, but makes a sorry mess of it. He finally melts and the poor waif is made welcome in a scene that shows Mr. Day at his best, both as author and actor. The story is delightfully told, with a blending of humor and pathos that is most charming. Mr. Day is admirably fitted for the proper portrayal of the part he has written for himself. He has taken his own measure correctly and his success was emphatic. Mr. Potter was quite good, but should sink himself more in the character of the lovable old Yankee. Patrice Winstan was satisfactory as the orphan girl. The special setting was pretty and the accessories helped to complete as good an offering as has been seen in vaudeville in a long time. The big laughing hit of the programme was made by Joe, Myra and little "Buster" Keaton. It is seldom that such hearty laughter is heard in a theatre as that which greeted the efforts of "Buster," who is an exceptionally clever lad. Every word and action set the house in a roar, and his imitations of Dan Daly, James Russell, and Sager Midgely brought him so much applause that it is a wonder his little head is not turned completely around. "Buster" does not give the impression of having been taught; his work is so spontaneous and so accurate that it shows him to be above the average performer of his age in intelligence and indicates that he understands the value of pause and emphasis as well or better than many a performer of mature years. Joe and Myra Keaton also did excellent work. There is no more lively acrobatic grotesque on the stage to-day than Joe. He is as limber as a piece of whalebone and as spry as a kitten. The act in its entirety would be hard to beat. Alfonso Silvani, a European equilibrist, made his American debut with great success. He uses an elaborate apparatus, electrically illuminated, and does many startling stunts, winding up by balancing on his head on top of a lamp resting on a rather unsteady foundation and playing a mandolin solo while retaining his equilibrium. Mayme Remington and her Bungle Booloo Babies caught the fancy of the house. It is a good act, neatly dressed, and Miss Remington and her assistants were liberally applauded. The Irish song, "Barney," is a feature of the act and was encored. Le Basque Quartette sang splendidly, and their efforts were enthusiastically applauded. The selection from Faust was especially well received. Charles M. Ernest appeared in black-face and had a number of jests and songs that were very amusing. Mr. Ernest is a very clever comedian and understands the art of entertaining an audience single-handed thoroughly. The Four Donazettis presented their acrobatic act, which opens with a funny pantomime with some novel business, and ends with some fine gymnastic work. Good turns were presented by the World's Trio, the Lamonts, Charles and Florence Gregson, Reno and Smith, Wood and Ray, John Le Clair, Lizzie Wilson, and Chalk Saunders. The biograph showed a picture of the Flatiron on a windy day, and the stereopticon had new views.

TONY PASTOR'S.—Charles H. Burke, Grace La Rue, and the Inky Boys headed the bill in their extremely amusing skit, In Vaudeville. Mr. Burke is as full of unction as a small boy is of plum pudding after a Christmas dinner. He works with a will and the laughs that followed his antics were loud and long. Miss La Rue and the boys help the fun immensely. Prevost and Prevost repeated previous successes in their acrobatic comedy, A Turkish Bath. The Heavenly Twins got their dates slightly mixed and failed to turn up, so Mr. and Mrs. Buckley and company were substituted and scored a hit in a bright, breezy act that proved most amusing. O'Rourke and Burnette gave a clever exhibition of buck-dancing in wooden shoes. J. M. Norcross, Meakim and La Mar gave a good minstrel entertainment, including jokes and songs that won favor. Mr. and Mrs. Stuart Darrow, with finger, shadow and smoke pictures; Martine and Balmo, Schaeffer, Stillwell and Schaeffer, Tanner and Gilbert, Mr. and Mrs. Nello, and the stereopticon and vitagraph were also on hand. As an extra attraction, Charles E. Colby and Allie C. Way presented their ventriloquial and dancing act, which is the only one of its kind in vaudeville. Their work was applauded most heartily.

PROCTOR'S FIFTH AVENUE.—Lady Windermere's Fan, the brilliant epigram play, was given a most admirable production last week. It is really surprising how readily the members of the stock company adapt themselves to the various tasks set for them. It doesn't seem to matter whether they put on a rural comedy, a Shakespearean play or a society drama. The men and women make the jump from overalls and gingham gowns to evening dress or sock and buskin as easily and readily as the proverbial duck takes to water. The company is evenly balanced, and while now and then some member gets a part out of his or her line, the general result is satisfactory, and the organization deserves the greatest credit individually and collectively. Honors last week were pretty evenly divided between the principals. Malcolm Williams' role of Lord Darlington is one that calls for little or no sympathy, but he handled it in his usually able manner. Lotta Linthicum as Lady Windermere played with intelligence and charm. Alice Gale as the Duchess of Berwick again proved herself most capable, and Loretta Healy as her "chatterbox" daughter, who hasn't a word to say except "Yes, mamma," was very pleasing. Joseph Eggenton as Lord Windermere was quite as forcible as was necessary. Gerald Griffin was droll as Lord Augustus, and Julian Reed was amusing as the foppish Mr. Hooper. Rose Stuart was a stunning Mrs. Erlynne and looked her part to perfection. Phil Morris as the butler was distinctly bad. If Mr. Morris intends to remain on the stage and become a real actor it behooves him to turn his attention at once to a correction of his pronunciation. He does not seem to know that there is such a letter as r in the alphabet, and it was very irritating to hear him pronounce the names of the arriving guests in such a distinctly East Side fashion. Even so small a part as that of a butler may mar a whole play when it is badly done, and it is only by careful work in small parts that actors get a chance to rise to eminence. Mr. Morris may have the making of a good actor in him, but he will never rise unless he begins to study. Albert Howson, John Westley, Lucille Veronica, Marie Bertrand, Bella De Frates, Ada Wild, Margaret Kirker, and May Cecil were also in the cast. Dainty and clever Eleanor Falk headed the olio and made a hit of the most emphatic sort by singing "Bedelia." "Bedelia" is pretty well worn, though she is not more than six months old, but Miss Falk put her forth in so original a way that she compelled genuine encores. This was such an achievement that nothing more need be said. Madame Emmy and her pets, Cal Stewart, the Yankee comique; Mr. and Mrs. Browning, clever farceurs; the Maginleys, Conroy and Pearl, Von Kamp, whose patter needs improving sadly, and the ever-popular kalatechnoscope rounded out the programme.

PROCTOR'S TWENTY-THIRD STREET.—Stelling and Revell were the headliners, and their well-known specialty brought down the house. The laughing honors went to Canfield and Carleton, who were immensely successful with The Hoodoo. The Four Otts have a very good vehicle in The Smart Set, which is full of good lines and comedy situations. McWatters and Tyson and their little company came in for a good share of approval with Scenes in a Dressing-Room. They do a little of everything and do all their tricks in a finished manner. Lotta Gladstone, the girl with the infectious laugh, had everybody with her from the very start, and the recital of her adventures kept the house in roars. James B. Donovan was in good form and his monologue went extremely well. Cherry and Bates won applause with their bicycle specialty. Major Burk, the veteran gun-spinner, was liberally applauded. Si Stebbins' card tricks were well done. Al. Rano's dogs, Nate Leipzig, Dalto, the Mexican Troubadours, and the kalatechnoscope were also in the bill.

PROCTOR'S 125TH STREET.—Champagne and Oysters, the old farce, was revived with success by the stock company. Florence Reed made a dashing appearance in the role of Clara Barkins, and Jessie Bonstelle was a charming Georgina Graham. Paul McAllister, Sol Aiken, George Friend, H. Dudley Hawley, Charles M. Seay, Bessie Lea Lestina, and Cecylle Mayer all contributed to the enjoyable entertainment. George Primrose and the Foley Boys were a special attraction, and Mr. Primrose's uptown admirers turned out in large numbers and applauded his work and that of his pupils with great enthusiasm. Treloar, the prize-winning athlete, was much admired in his feats of strength. Baby Lund, Lucy Monroe, John Geiger, and the kalatechnoscope were also in the bill.

CIRCLE.—The troupe of twenty women harpists, under the direction of Isabella Rosati Casarini, played their first vaudeville engagement on this side of the river, heading a remarkably good bill. The performance of the harpists was fully reviewed when they played at the Orpheum, Brooklyn, a few weeks ago. Madame Adelaide Herrmann scored a decided hit with her magic, and especially with the splendid illusion with which the act closes. Eva Williams and Jac Tucker made one of the biggest hits in the history of the house, in the slang classic, Skinny's Finish. Miss Williams has made the character of the waif all her own, and her work invariably meets with approval. Mr. Tucker shared the honors with her. Frank Bush told good stories in rapid succession and laughter was continuous during his very diverting turn. The Schenck Brothers again astonished with their wonderful acrobatics. The Golden Gate Quintet pleased with songs and dances well done. Billy Link, Matthews and Ashley, Cunningham and Lord, and the vitagraph also offered pleasing acts.

HURTIG AND SEAMON'S.—Charles Dickson and company in Heart to Heart Talks, one of the best sketches Mr. Dickson has ever had in his repertoire, headed an entertaining programme. Mr. Dickson has a large following in Harlem, and several large parties of his friends attended during the week. Billy B. Van and Rose Beaumont made merry in a skit that gives both excellent opportunities. The Four Bards did some marvelous acrobatic work. T. Nelson Downs made the eyes of the audience stick out, as he gathered in a large collection of coins from space and palmed them in a most mystifying way. The Adonis Trio got a laugh with every line and their jumping finish brought down the house. George C. Davis told some good stories with excellent results. Ballerini's dogs, Clara Ballerini, Miles and Raymond, Trask and Gladden, and the moving pictures were applauded.

WEBER AND FIELDS'.—Whoop Dee Doo and Waffles drew excellent houses. The regular patrons are taking advantage of the fact that the company will leave shortly on a long tour, and are testifying by their laughter and applause to the fact that the organization holds a high place in their regard.

The Burlesque Houses.

DEWEY.—The Tiger Lilies, under the direction of the Scribner-Drew Amusement company, attracted large audiences that applauded vigorously. The entertainment consists of a burlesque called Taking Things Easy, which is divided into two acts with an olio between. Patsy's Day Off, an elaboration of the old reliable Patsy Bolivar act, was the best feature shown. Clarence Wilbur was featured as Patsy, assisted by the chorus and a clever pair of collapsible stairs. Berry, Walters and Berry, Edestus, Morrisey Sisters, and James E. and Lucia Cooper were also in the olio. The company carries a very elaborate line of printing. This week, Kentucky Belles.

MINER'S BOWERY.—The Knickerbocker Burlesquers enjoyed good business. This week, Jolly Grass Widows.

MINER'S EIGHTH AVENUE.—The Blue Ribbon Burlesquers pleased the West Siders. This week, Irwin's Majestics.

LONDON.—The World Beaters presented burlesque and vaudeville to satisfactory business. This week, Runaway Girls.

OLYMPIC.—The Trocadero Burlesquers drew good houses and give way this week to the Blue Ribbon Girls.

MILTON NOBLES' NEW COMEDY.

For next season Milton Nobles will make a radcial departure. He has written a one-act comedy for five characters, which he calls The Days of '49. It will be one of the most pretentious contributions to the vaudeville stage yet offered by a dramatic star. All of the characters will be equal in their respective lines, and each will require the services of a first-class artist. Mr. Nobles will return to dialect character comedy, a line of work in which he made his reputation as a star, and in which he was for years pre-eminent. His six years in vaudeville have certainly qualified him to judge of its requirements. He believes that in The Days of '49 he will eclipse the success achieved by A Blue Grass Widow and Why Walker Reformed. Dolly Nobles will have a bright and congenial role, and the other female character will be played by an actress of national reputation. The new comedy will be seen on the Keith circuit, commencing in September.

PLAYING DATES ONCE MORE.

Many of the regular patrons of vaudeville wonder what becomes of some of their favorites when they don't see them for several months at a stretch. Their absence from the vaudeville stage is not usually due to illness, but is caused by the acceptance of tempting offers from managers of companies who are wise enough to engage good vaudeville artists to strengthen their entertainments. This was the case this season with Rastus and Banks, the well-known colored song and dance team, who have finished a successful five months with The Two Sisters company. They have decided to stick to vaudeville hereafter, and are already busy booking dates for next season in an entirely new version of their skit, The Major and the Maid.

ELEPHANTS FOR LUNA PARK.

Carl Hagenbeck, Jr., arrived in New York a few days ago to complete arrangements for the importation of sixty elephants that are to be used in a big spectacle at Luna Park, Coney Island, next Summer. Even for a firm as large as the Hagenbecks it is no easy matter to supply sixty elephants, especially as they must be of different sizes and weights. The youngest elephant in the big herd is now only five months old. Luna Park, by the way, will be nearly twice as large next Summer as it was last year, and many thousands of dollars are being spent to make it the greatest amusement resort in the world.

FREY AND FIELDS RETURN.

Frey and Fields have returned to vaudeville and will remain in it for the rest of the season. They have just closed a season of twenty-two weeks with the Blue Ribbon Girls, during which they met with most flattering success. They have a fine series of dates booked, including Tony Pastor's, the Trent Theatre, Trenton, N. J.; the Columbia, St. Louis, and many others equally good. Their plans for next season are as yet unsettled, but they are ready for offers from managers of farce comedy, drama or vaudeville, to play responsible parts and introduce their original specialty.

AMERICANS IN EUROPE.

The Chamberlains, who spent the greater part of last Summer at the Paradise Gardens, in this city, doing their lasso-throwing specialty, are now in Europe, where their work is looked upon as marvelous, judging from the newspaper reports. They have had offers of time from all over Europe, but will be in England for some time to come. They will shortly begin a long run at the Hippodrome, London.

NEW PARK IN IOWA.

Walter and Hine are to open a new Summer park in Clinton, Iowa, early in May. It will be called the Sans Souci, and the attractions will consist of high class vaudeville and many outdoor attractions. Money has not been spared in making the resort attractive, and the proprietors expect a big season if the weather is favorable.

A BIG THEATRICAL SUCCESS.

Forrester and Company are advertising for one hundred ladies to study for opera, concert and vaudeville, and guarantee immediate engagements from their studios at 138 Fifth Avenue.

W. C. FIELDS IN SOUTH AFRICA.

The above picture will show the manner in which W. C. Fields, the eccentric juggler, is being advertised in Johannesburg, South Africa, where he is at present filling a six weeks' engagement. When Mr. Fields arrived in Johannesburg he found that the stage of the Empire, where he was to play, had been completely destroyed by fire. During the work of reconstruction the rear wall of the stage fell in and killed one white man and injured two Kaffirs. The management secured the Gaiety Theatre temporarily, but had to move to a small place called the Standard, where Mr. Fields opened. With much perseverance and hard work the Empire was made ready to open a few days after Mr. Fields' arrival, and the beautiful little theatre was packed to the doors. Mr. Fields writes that his engagement opened most happily, as his turn never went better in any part of the globe, most of which he has covered on his present tour. The manager and every one connected with the house did everything possible to make Mr. Fields' act a hit, and, in fact, do the same for every artist that plays the house. Manager Hyman informed Mr. Fields that every American act he has played since the war has been a hit, and that he is always ready and willing to play good acts from this country, as they have a snap and spice all their own. According to Mr. Fields, living in South Africa is extremely expensive and most unsatisfactory. A hotel in Africa at £1 a day is by no means equal to the cheapest boarding-house in the United States. They raise nothing in Africa, apparently, as all meats, fruits, vegetables, etc., are imported from America, Europe or Australia. All the food has one taste—like that of a piece of wet tin. Even in the most unpretentious hotels it is impossible to secure board for less than sixteen shillings ($4) a day. At the time Mr. Fields wrote he was the only American act on the bill, but R. G. Knowles was expected to arrive in time to open on Jan. 31. The Johannesburg papers all spoke in the highest terms of Mr. Fields' work. After his Johannesburg engagement closes he will go to Cape Town for six weeks, and will then sail for London, to open at the Hippodrome on April 4.

VAUDEVILLE IN LONDON.

THE MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE,
LONDON, Jan. 9, 1904.

(Special Correspondence of The Mirror.)

W. H. Barber, who appeared at the Empire some time ago in a cycling sensation, has reopened his career of excitement with a seemingly foolhardy frenzy to go one better than any of his rivals. In his latest effort, risking his life, he circles the loop with a big portion of the top part taken away. Undoubtedly, his courage—if it is so—is to be admired, and though he is a drawing card, he does not get much applause, simply because the audience feel great suspense while he prepares to loop the loop and while waiting for him to come before them to assure them of his safety.

Chinko, the boy juggler, has improved his act to advantage, but time flies and Master Chinko is getting a big boy now.

At the Palace, in the Christmas programme, Cliff Ryland, who worked with George Fuller Golden years ago, contributes some humorous songs, and though he appears early in the evening, he secures quite an amount of applause. It is a curious coincidence that three able comedians should be on the same bill.

Morton informs me that he has released Golden pro tem. to fulfil an engagement in a new musical comedy, entitled The Love Birds, by George Grossmith, Jr., and Raymond Rose, the son of the one-time famous operatic singer Marie Rose, which will be produced next month at the Savoy Theatre. Blanche Ring, who has been scoring hugely at the Tivoli and Canterbury, has also been engaged for that comedy, in the leading female role.

An able Continental performer appearing at the Palace is Alexandre, who imitates the warbling of birds very cleverly with his lips. Another smart turn, this time hailing from Japan, is given by Yamamoto and Koyoshi, who are decidedly experts in equilibristic specialties.

Edwin Boyde, also on the same bill, has a quaint fund of humor and is one of the few English comedians who, I think, would go well on the other side.

Quite a new and very agreable speculation in vaudeville entertainments—because he is clever—is Franz Meisel, who renders Wienawski's concertas admirably, and is much above the general run of music hall violinists. Mr. Morton, to whom, I understand, the public are indebted for being sponsor to this talented musician, is to be congratulated upon his find.

The Alhambra Theatre presents Willie Hale and Frances in their double loop rolling and globe act, which might be improved by a little more snap. At present it drags a little, but then so do most of the hoops, so between them the turn balances favorably, as does Willie Hale on the globe. If they worked with a dark back scene it would benefit the appearance of the act.

What a pity it was that Clarke and Earle, the clever banjoists, split up. The present combination, Earle and Earle, does not come up to the previous team, for the younger of the two lacks the force and technique which should class them as banjoists of the first order.

The Imperial Bioscope at the Alhambra reproduces an admirable set of animated pictures procured by Rider Noble in Bulgaria and Macedonia. They are very interesting, and the Alhambra deserves much credit for securing so instructive and yet pleasing amusement for its patrons.

I was very sorry to hear of Douglas Cox's concussion of the brain, owing to a fall. He is so popular a manager that I am sure he has the unanimous wishes of the vaudeville world for his speedy recovery. H. Woodford, his able business-manager, informs me that Mr. Cox is progressing favorably.

There is small wonder that European managers have a poor opinion of some American turns, if inferior English teams adopt American names. At the Paragon I saw a six boy show, styled the New York Nippers, who, upon information received, it appears, have never crossed the Atlantic in their lives. They sing, and not well at that, a song about "I wish I could go back to my Kentucky home," which I quite agree with. They dance cleverly, but why they call it buck dancing I am at a loss to guess.

A real American team on the bill is Collins and Hart, who have good material. They were well applauded.

A smart ball-punching act appears at the Cambridge Music Hall, given by Meier and Moira.

The solicitors of the Theatrical Association must be waxing fat on their gains. Several sketches have been stopped, and their latest haul is in the stopping of The Moon Spell at the Tivoli, which Philip Yorke has produced so successfully with Pilar Morin. Seeing that two English theatrical managers, and, it is reported, one prominent American manager who has close interests over here, have been drawing royalties for these music hall sketches all along from the

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MAYME REMINGTON

And Her "Bungle Boo-Loo Babies."

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Rastus and Banks

THE MAJOR AND THE MAID.

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"HER LAST REHEARSAL."

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ARMSTRONG AND HOLLY

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lessees of the halls, it is extraordinary that they should now stand in with their colleagues in the Theatrical Association to the detriment of the vaudeville people.

I may mention that the Christmas number of the *Music Hall* was very cheery and bright, containing contributions by many leading variety artistes. Its courteous editor, H. G. Hibbert, is to be congratulated.

Sidonia, the aerial bicyclist, arrived in London this week by the Cedric. He opens very shortly at the Cerque Carre, in Amsterdam. The Westons and the Willis Family, both musical acts came on the same boat.

Oscar Hammerstein, in a London contemporary, is described as "the American song writer."

Edna Aug, who has been spending a pleasant time over here, combining business with pleasure both in England and on the Continent, sailed this morning for America. She expects to return early in the Summer. REVONOC.

HOUDINI IN SCOTLAND.

GLASGOW, SCOTLAND, Jan. 8, 1904.

Here we are in the land of the canny Scot, who celebrated his New Year this year on January 4, which makes us do an extra matinee. The only consolation is that all are paid extra for it. Glasgow, as will be found by consulting a great many natives, is larger than London, but when you take a look at their last census, it will be seen that there is a population of almost 1,000,000. There are seven music halls in this city, and all are doing well. Thomas Barresford apparently is making a small Standard Oil Company in this town. He actually has four theatres, and all among the best. He is interested in the Glasgow Zoo, the Hippodrome, the Goven Palace, and his new Hippodrome is rapidly nearing its opening day. Mr. Barresford is at the present time one of the busiest managers in England, having recently opened a Hippodrome in Newcastle. He also has a big interest in the London Lyceum. At present Mr. Barresford is in Paris, trying to open his Alhambra fifteen days earlier than the scheduled date. Another energetic manager is Frank MacNaughton, who is one of the English managers that sleep with the "other eye" open. Between Herr Directors MacNaughton and Barresford there is plenty of competition for acts.

With the celebrated Moss and Thornton tour, Stoll, Brill and Graydon and a lot of other circuits, England will be able to give more acts work than Germany, which at the present time is acknowledged to be the greatest country for any act that will "make good." In Germany you stay from fifteen days to ten weeks in some cities, while here in England, when you stay three weeks in a city, it is extraordinary (I mean in a music hall). Of course, during the pantomime season a lot of artists stay the full season. In London an act can stay a lifetime, but we are now speaking of the provinces. Here in Glasgow we find two hippodromes (Hubner's and Barresford's), the Empire, Queen's, Lyceum Goven, Tivoli and the oldest established, the Britannia. By some freak of fate, every music hall has as a top liner an American act. At the Lyceum Goven, Lowell and Lowell top the bill, at the Queen's the Rayfords are doing the headline ditty. Ryford is a Chicago man, who used to be known in America as Frank Halter. At the Hippodrome the Hoopers lead the van; at the Britannia, the American Cake-Walkers star; at the other Hippodrome the American Bioscope or some Edionscope has first position, and your's truly has the honor to top the bill at Moss & Thornton's Empire. The Empire is now following suit, and has changed into a two-show-a-night house. There are very few provincial cities that have not changed their music halls into two-a-night houses. American acts also here are Pallnetti and Piquo, Charles Walker, who is doing a cake walk with his wife, and Mlle. Chester with her statue doglet. This Charles Walker is the colored gentleman who used to have Walker's Merry Makers in the museums about 1897. The poor fellow is becoming totally blind. He manages to get through with his act, and no one in front would imagine that a blind man could go through his work in the manner performed by Walker. He goes to the theatre Monday, and counts how many steps he can walk backward or forward, and so manages to do his act very well. He is suffering from some nerve disease in the muscles of the eyes. He and his wife have only recently returned from Australia.

A good story has come to my ears. It concerns an American sketch, which did not have the success that it merited. The audience began to "boo" the act, but still it was carried through to its proper finish. The provincial manager telegraphed to headquarters in London to Mr. Allen: "So-and-So unmercifully 'booed;' will I close them?" Back came the answer, "Certainly not; keep better order in your house." Bravo! Mr. Allen.

At last we are to have a real wrestle to a finish in England. George Hackenschmidt, the "Russian Lion," and The Greedy Turk, Nourlough, will wrestle for a purse of $10,000 in the Olympia, London, Jan. 30, and knowing Hackenschmidt very well, the Turk will be able to call himself "Turkey" if he wins. Personally I favor Hackenschmidt, as he wants to come to America, and it is very likely that I will bring him to America this Summer, providing his contracts will permit him to go. Several American managers have reported that he is booked with them, but all these tales are "smoke," as Hackenschmidt is not booked in America as yet. When he does come, we will see wrestling as it is wrestled. "Hack" is the smallest heavyweight wrestler, and looks about five feet six inches high, but, honestly, he must be almost as wide.

Jilly, the Frenchman who tried to stab out the eyes of Mlle. Paquerette, in Paris, was sent to prison for twelve months. It seems that Mlle. Paquerette will not lose her sight, but will have several large scars on her face.

Since the "fat boy" has found a place on the music hall stage, Paris sends over a "fat girl" who only weighs 416 pounds. She is so plump that she cannot enter an ordinary railroad train. When she takes a seat it requires three chairs to hold her.

Eph Thompson, the elephant trainer, is very sick in Rotterdam, Holland. O. K. Sato is at the Circus Modern, Stockholm, Sweden, for ten weeks. He writes me that he likes the country, as it brings back St. Paul memories to him.

Edward Doyle, the juggler, is at the Rembrandt Theatre, Amsterdam. The big feature at the Berlin Wintergarten is Mlle. Otéro. The rest of the programme is Wood and Bates, Salerno (prolonged); Harry Rochez, animal act; Lorraine's living pictures; Cook and Clinten, sharpshooters; Meers and Omo, wire act; Otto Reutter, Germany's greatest comedian; Annette Gillard, Parisian songstress; Les Brothers Treses, with the alleged hypnotic demonstrations. The programme concludes with the faithful biograph. Naturally, the ballet is still doing business at the old stand.

The German press are launching articles in which they praise the American swindlers and crooks, saying that American rogues are the greatest in the world. In exposing some of the tricks, there is one that I would rather not believe. It relates to smuggling, and states that a certain New York gang (it must be New York) had a system of smuggling loads of jewelry and Brussels laces to America, and how do you think it was accomplished? Very, very simply, say the newspapers. They would transport a dead (?) American that had departed this life in Germany or France, and would kindly hold a sort of autopsy on the body, leaving only the outside of the human frame. Then they would have tin boxes made to fit in nicely, and these would be stuffed into their fellow-man, and so smuggled into America. If this is true, there is nothing further to say on the subject, but perhaps the soul of Baron Munchausen has been transmigrated into the body of a modern writer, or—dope is cheap. And the best (or worst) part of it all is, that the party that brings the body over is an actress. HARRY HOUDINI.

FIRE IN OLD MUSIC HALL.

Koster and Bial's old music hall in Twenty-third Street, near Sixth Avenue, which is undergoing repairs, as it is to be transformed into a bowling and billiard hall, caught fire on Thursday last, and for a time it was thought that the old building would be destroyed. The firemen had great difficulty in getting to the blaze, owing to the frightful condition of the streets. When they arrived, however, they made short work of the flames, which did only about $5,000 damage. Hallett Thompson, who is fitting up a gymnasium on the top floor, was one of the heaviest losers. The fire was caused by some workman who made a fire in an old chimney and forgot to put it out when he went back to work.

CHARITY CONCERT AT KEITH'S.

Keith's Union Square Theatre will be open Sunday night, January 31. On that date there will be given a monster benefit in aid of St. Catharine's Orphanage, which was recently destroyed by fire. It is only for such worthy objects as this that Keith's is ever used on Sunday, and with the best vaudeville bill that can be provided it is hoped that a considerable sum will be added to the fund which is being raised to rebuild the completely destroyed home for poor waifs. Many of the most prominent artists have volunteered their services, and the bill when completed will be one of the greatest aggregations of headliners ever seen on one programme.

ANNOYING DELAYS OF BAGGAGE.

Performers and managers have been greatly annoyed during the past few weeks by the tardy arrival of baggage at the theatres on Mondays. The bad condition of the streets has had something to do with it, but carelessness on the part of some of the expressmen is the main cause of the irritating results of the non-delivery of trunks. Performers arriving at any of the stations in town should be particular in choosing a reliable man or company for the transportation of their baggage, as they are liable to cancellation if they are not ready to go on the stage at the scheduled time.

MILDRED ROUCLERE INJURED.

Mildred Rouclere met with a very severe accident on Saturday evening, Jan. 16, at the Temple Theatre, Reading, Pa. The heel of her French slipper came off, throwing her down a flight of concrete steps. Her back was seriously injured, so that she could not continue playing. On the advice of a physician she was removed to her home at Singac, N. J. All dates of the Mildred and Rouclere company were canceled for two weeks, and it is hoped that Miss Rouclere will be able to resume at the end of that time.

BENEFIT FOR MAJOR BURK.

Major Burk, the veteran soldier and gun drill expert, will be tendered a benefit at Tammany Hall on Feb. 25. The affair is under the auspices of the Grand Army of the Republic, and a committee of the G. A. R. has been appointed to see to it that there will be a large attendance. There will be a big entertainment in which well-known vaudeville artists will take part, followed by a reception.

ARCHIE ELLIS RECOVERING.

Archie Ellis, business manager of Hyde and Behman's, Brooklyn, who has been laid up with rheumatism for the past three weeks, is on the road to recovery and expects to be back at his post in a few days. Mr. Ellis is well-liked by the public and the performers, and his numerous friends will be greatly pleased to hear that he is on the mend.

A STRONG ACT.

Marion and Dean have arranged a new dancing finish to their act, which is very original and most pleasing. They have also put much new material into their sketch, which has made it one of the strongest acts of its kind now before the public. They have been very successful so far this season, and their date-book shows many good engagements to come.

VAUDEVILLE JOTTINGS.

Robert Stodart has just completed and sold to Jules and Ella Garrison a fantasy, in two scenes, entitled A Buried Treasure. This is the second short play Mr. Stodart has sold this season. He was put in touch with both parties through the columns of THE MIRROR.

Harry Short recently tried a new sketch called The Broker from Brokesville, written for him by James Allison, a Western newspaper man.

Collins and Hart have scored an unqualified success in England. They opened in Manchester on Dec. 14, the day they landed in England, and made a hit in spite of their "sea legs." They are now in London, and will shortly begin a special engagement at the Empire.

World and Kingston presented a new act at the Orpheum, New Orleans, on Jan. 18, scoring a decided hit. They closed the bill, but that fact did not handicap them in the least.

Harry Thomson made a big success in Kansas City with the men who belong to fraternities and lodges. He was on the bill with James J. Corbett, and it was nip and tuck during the entire week. Thomson held his own in the bout for the monologue championship.

Manager J. C. Soldini, of the Columbia Theatre, St. Paul, Minn., which he recently closed, announces that he will build a new variety theatre there in the Spring to cost $400,000.

Arthur Nelstone, assisted by T. W. Henderson, is appearing in Cairo, Egypt. Mr. Nelstone makes a specialty of appearing at soirees and musicales, and is quite popular with the English speaking residents of Cairo.

St. John and Le Fevre will shortly begin a tour of the Keith circuit, and are booked solid up to June. Alf Hampton is now writing a song and dance for the team, and a character song for Miss St. John.

La Moto Girl played recently before the Automobile Club of France, by permission of the manager of the Olympia, Paris, where she was engaged. Frederic Melville, manager of this attraction, recently received a letter from a toy firm in Calcutta, asking the price of moto girls by the dozen, as they had heard that the new toy was the rage of Paris.

The students of Yale College treated their women friends who had gathered in New Haven for "Prom week" to a fine vaudeville entertainment at the Hyperion Theatre. The college lads behaved beautifully, and the only pranks allowed were the glees and choruses during the intermissions.

James F. McDonald made his debut in vaudeville last week in Boston, and, judging by the notices in the papers, he scored an unqualified hit. One of the critics declares that he is the best singing comedian in vaudeville. If this is true he must be very good, though the claim may be disputed by William Cahill Davies, Press Eldridge, and Harry Le Clair.

Harry Laurence, singing and dancing comedian, has joined Blaney's For His Brother's Crime co., to play the dude and do his specialty.

Harry Burns writes that he is meeting with great success in the West. He has just closed his seventh week over the Northwestern circuit, and will open on the Empire circuit on Feb. 28, at Butte, Mont., doing his musical and novelty bag-punching act.

Mr. and Mrs. Jimmy Barry were tendered a reception by the Shoe and Leather Bowling Club at Cook Opera House, Rochester, N. Y., on Jan. 15. Souvenir programmes, in the shape of shoe soles, containing pictures of the Barrys, were distributed, and special songs and gags were introduced for the occasion.

Joe Birnes played Port Huron, Mich., on Jan. 21. This is the town in which he was burned out last season, when the Quinlan and Wall Minstrels lost everything. Mr. Birnes had a little jollification at Port Huron in commemoration of his escape from the flames.

Al. Lawrence has secured contracts for a twelve weeks engagement in England. He will open there Nov. 7. His time is well booked up on this side until that date.

Edward Hart and Mlle. Ressie are one of the vaudeville features with Frank R. Carr's Indian Maidens, presenting their comedietta, A Chappie's Visit, with impersonations of great people past and present.

The Rabbit Foot Comedy co. closes a successful season of ten months at Green Cove Springs, Fla., and goes into Winter quarters in Jacksonville. Pat Chappelle, sole owner and manager, has closed out his business interests in Tampa, and will hereafter devote his entire attention to his co. The tour has embraced twelve States.

Fisher and Tuttle will spend the remainder of the season in vaudeville, reviving their last season's success, Her Fourth Husband.

Among the new recruits to vaudeville are Orgerita Arnold and Carrie Lauer, both of whom have achieved great success in dramatic and musical comedy circles. They have an act composed of singing and character changes which is described as a little different from the rest and of an eccentric, unexpected and laughable order. Their time for this season and next is filling rapidly.

Filson and Errol have eliminated the pathos in the opening of their new act, The Black Cat, and interpolated some good comedy in its stead. As it stands now the act is much stronger than it was before and a laugh from start to finish.

Maddened by the intense cold which had frozen its ears and trunk, an elephant belonging to an animal show which had been exhibiting at a local theatre in St. Paul, Minn., last week fatally injured its keeper, Conrad Castona, and partially wrecked the Milwaukee freight house.

Menifee Johnstone and Belle Stoddard have returned to town, having filled most successful time on the Western Vaudeville Circuit.

A NEW BUREAU.

A new vaudeville and musical bureau has been started in this city under the management of L. Eugene Lyons, who will coach men and women who desire instruction in musical and vaudeville lines. Mr. Lyons' office is at 138 Fifth Avenue, and will be managed in connection with Frank Forrester's studios. The new firm will also make a specialty of rehearsing sketches, single turns, etc., and will conduct in addition a booking agency, through which acts may be booked in America and Europe. Mr. Lyons already has a number of clients on his books and the outlook for his new venture is most promising.

BROOKLYN VAUDEVILLE

Annie Abbott, famed as the Georgia Magnet, was seen for the first time at the Orpheum last week in a performance that for widespread interest and entertainment is almost unequaled. Her act consists in a verification of the wonderful magnetic power, if we may so call it, that she possesses. The inability of several men to lift her from the floor unless she willed it, her resisting the force of twenty men at her back, and her ability to use this unknown power in forcing upward a pole which was being held by a number of men, one of them seated on top, all combined to completely mystify her audience. Jean Marcel's Art Studies created their usual impression, and while there are not many that are new, they are more than acceptable and were given a rousing welcome. The English Pony Ballet made a hit of large proportions, and although their work was a little broken up in their opening dance, the balance of the act was a marvel of rhythm and unique dancing. Emily Lytton and William Gerald made their initial appearance here in A Lucky Duck and scored heavily. It is an exceedingly novel little skit and there are many pleasing and original features. Both Miss Lytton and Mr. Gerald got all possible comedy out of situations and lines. Joe M. Wickes was good as the tramp. A better place on the bill would have brought them greater success. Fisher and Wacker made a hit in capital comedy singing. Their style is decidedly original and won appreciation from the start. Falke and Semon in a musical act of great merit scored heavily and deserved the hearty applause that welcomed their efforts to please. Bertie Fowler, who has been a stranger at the Orpheum for some time, made a decided hit in her entertaining stories and imitations. Her child's prattle especially is so true to life that it will be long before she will be allowed to replace it with other material. Irene La Tour and her clever dog won admiration, and Billy Clifford, who has adopted a little broader chappie style of delivery and some new songs, was happy in the reception accorded him. This week, Valerie Bergere and company, Boston Fadettes, Brothers Schenk, and Billy Gould head another big bill.

John C. Rice and Sally Cohen were last week's headliners again and offered a new sketch, All the World Loves a Lover. It pleased greatly, and both these versatile actors won the success they deserved for their delightful work. Although the idea is not exactly new, it was treated in an original way and brought out many interesting complications. Will H. Sloan and Yolande Wallace were seen in a good comedy sketch, entitled The Plumber, and proved quite a laughing success. Mr. Sloan's comedy is capital and his make-up especially good, even if his accent is not as strongly Dutch as it might be. He should bear in mind, though, that it is bad taste to allude to his personal matrimonial troubles during his act. The audience cares nothing whatever about it and it takes him out of his character. Miss Wallace played her part acceptably. Hayes and Healy, as always, were a big laughing hit. Their act has been somewhat changed around, new scenery, etc., and is far better than ever before, and the audience was not slow to show them that it appreciated the fact. Carlton and Terre do a specialty and met with deserved success. Especially good is the "Yap" impersonation. Their material is good and their voices blend well in their songs. Dixon Brothers offered a most unique musical act, many of their instruments being somewhat out of the ordinary, but pleasing. Kennedy and Rooney opened the bill, but their success should have warranted a better place. Their work throughout was eccentric and original and a laugh followed their every movement. Lavender and Tomson pleased greatly in a capital little sketch. Eddie Mack in some great dancing, that was exceptionally original and De Witt, Burns and Torrance in a new acrobatic act of decided merit won favor. This week, Swedish Ladies' Quintette, James Thornton, Haines and Vidocq, Charles H. Burke and Grace La Rue, Smith and Fuller, Mr. and Mrs. Robyns, Selvano, and Hoffman and Pearce.

Last week at Watson's Cosy Corner the American Burlesquers held forth. The opening burlesque was good, and the olio, consisting of Wheeler and Washburn, Musical Bells, Dancing Mitchells, Sisters Batchelor, and McParland and Murray, all pleased. The closing one-act comedy failed to come up to Mr. Watson's usual standard. This week is the company's last week, with Lottie Gilson and Michael Tuths and Willie Mack as added attractions.

At the Star last week Myles McCarthy and Aida Wolcott carried off the honors in their capital little race track sketch. They proved their ability to hold down a better place on the bill. Edmund Hayes made his usual success in A Wise Guy. Others were Flying Banvards, Kelcey Sisters, McIntyre and Rice, Johnnie Carroll, and Avery and Hard. The burlesque was Honeymoon Maids.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Annie—Circle, N. Y., 25-30.
Adair and Dahn—Keith's, Boston, 25-30.
Adamini and Taylor—Trent, Trenton, 25-30.
Addison and Livingston—Unique, Indianapolis, 25-30.
Adzie's Lions—Poli's, New Haven, 25-30.
Aerial Smiths—Keith's, N. Y., 25-30.
Aherns, The—Cineograph, Spokane, Wash., 25-30.
ALDRICH, CHAS. T.—Avenue, Pittsburgh, 25-30.
All and Piesen—O. H., East Liverpool, O., 25-30.
Allen, Flossie—Sheedy's, New Bedford, 25-30.
Allen, Leon and Bertie—Arch St., Phila., 25-30.
Allen, Searl and Violet—Poli's, Hartford, 28-30.
Allisons, The—Pastor's, N. Y., 25-30.
Amos, Wilbur—Keith's, N. Y., 25-30.
Antrim and Peters—Keith's, Providence, 25-30.
Arminta—Proctor's 5th Ave., 25-30.
Armstrong and Holly—Garrick, Wilmington, Del., 25-30.
Ashton, Margaret—Birmingham, Eng., 25-30, Holloway, London, Eng., Feb. 1-6.
Avalos, The—Keith's Bijou, Phila., 25-30.
Avery-Strakosch, Mme.—H. and S., N. Y., 25-30.
Bailey and Madison—Pastor's, N. Y., 25-30.
Baileys, The—Avenue, Pittsburgh, 25-30.
Ballerini, Arthur—Keith's, N. Y., 25-30.
Ballerini, Clara—Keith's, N. Y., 25-30.
Ballet, English Pony—Circle, N. Y., 25-30.
Barr and Evans—Keith's, N. Y., 25-30.
Barto and Lafferty—Odeon, Baltimore, 25-30.
Basque Quartette—Keith's, Phila., 25-30.
Beanos—Casino, Manchester, N. H., 25-30.
Behman Show—Howard, Boston, 25-30.
Bellman and Moore—Shea's, Buffalo, 25-30, Shea's, Toronto, Feb. 1-6.
Bergere, Valerie—Orph., Brooklyn, 25-30.
Binns, Binns and Binns—Cook's, Rochester, 25-30.
Bison City Quartette—Park, Worcester, 25-30.
Blocksom and Burns—G. O. H., Indianapolis, 25-30.
Boises, The—Shea's, Toronto, 25-30.

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Bonda, Bending—Academy of Music, Haverhill, Mass., 25-30.
Boniface and Waltzinger—Empire, Cleveland, 25-30.
Bradshaw, Laura—Hub, Woonsocket, R. I., 25-30.
Brooks Bros.—Columbia, St. Louis, 25-30, Empire, Cleveland, Feb. 1-6.
Brooks, Walter—Orph., Brooklyn, 25-30.
Brumage and Clarke—Empire, Tacoma, 25-30.
Bruns and Nina—Sans Souci, Milwaukee, 25-30, Madison, Wis., Feb. 1—indefinite.
Bryant and Saville—Columbia, St. Louis, 25-30, O. H., Chicago, Feb. 1-6.
Burdette, Madeline—Odeon, Baltimore, 2—indefinite.
Burke and La Rue and Inkey Boys—H. and B., Brooklyn, 25-30.
Burkes, Juggling—Pastor's, N. Y., 25-30.
Burnett and Wyenson—Proctor's, Newark, 25-30.
Burns, Harry—Edison, Stillwater, Minn., 25-30.
Burto Bijou Circus—Poli's, Waterbury, 24-30.
Burton and Brooks—Howard, Boston, 25-30, H. and B., Brooklyn, Feb. 1-6.
Bush and Gordon—H. and S., N. Y., 25-30, Trent, Trenton, Feb. 1-6.
Bush, Frank—Poli's, New Haven, 25-31.
Caldwell, Anna—Orph., Kansas City, 24-30.
Capitaine, Alcide—Cook's, Rochester, 25-30.
Carlisle's Dogs and Ponies—H. and S., N. Y., 25-30.
Carmen Sisters—Chase's, Washington, 25-30.
Carmontella—Orph., Kansas City, 24-30.
Carroll and Elston—Odeon, Baltimore, 4-Feb. 2.
Carson and Willard—Howard, Boston, 25-30.
Case, Chas.—Avenue, Pittsburgh, 18-30.
Charles, Carl—Empire, Seattle, 25-30.
Cherry and Bates—Proctor's 5th Ave., N. Y., 25-30.
Christina's Monkeys—Orph., Omaha, 25-30.
Clare, Helen—Odeon, Baltimore, Sept. 21—indefinite.
Clarke and Temple—Grand, Indianapolis, 26-30, Columbia, Cincinnati, Feb. 1-6.
Clayton, Jenkins and Jasper—Empire, Cardiff, 25-30, Empire, Swansea, Feb. 1-6.
Clifford and Harvey—Keith's, N. Y., 25-30.
Colby and Way—Keith's Bijou, Phila., 25-30.
Colby Family—Houston, Tex., Dec. 21-Feb. 21.
COLE AND JOHNSON—Temple, Detroit, 18-30.
Cole and Warner—Proctor's 5th Ave., N. Y., 25-30.
Cooper and Bailey—Poli's, Bridgeport, Conn., 25-30, Orph., Utica, Feb. 1-6.
Coulton and Starr—Pastor's, N. Y., 25-30.
Courtney and Dunn—Sheedy's, New Bedford, 25-30.
Cox, Ray—Bon Ton, Jersey City, 25-30.
Crane Brothers, Three—Keith's, Phila., 25-30.
Crane, Mr. and Mrs. Gardner—Keith's, Boston, 25-30, Chase's, Washington, Feb. 1-6.
Cunningham and Lord—Bon Ton, Jersey City, 25-30, Orph., Brooklyn, Feb. 1-6.
Cushman, Holcombe and Curtis—Keith's Bijou, Phila., 25-30.
Cuttys, Six—Victoria, N. Y., Feb. 1-6.
Dagwell, Aurle—Cook's, Rochester, 25-30, Detroit, Feb. 1-6.
Daly and Devere—Arch St. Museum, Phila., 25-30.
Dancing Violinist, The—Casto, Lawrence, 25-30.
Daniels, Walter—Keith's Bijou, Phila., 25-30.
Darrow, Mr. and Mrs. Stuart—Cook's, Rochester, 25-30.
Dauphins, The Two—Orph., San Francisco, 4-Feb. 6.
DAVIS AND MACAULEY—Chase's, Washington, 25-30, Empire, Cleveland, Feb. 1-6.
Davis and Wilson—Jeffers', Saginaw, 25-30.
Day, Edmund, and Co.—Keith's, Providence, 25-30.
DAY, GEORGE W.—Orph., Kansas City, 24-30, Orph., Omaha, Feb. 1-6.
De Blaker's Dogs—New Bedford, 25-30.
De Grees, The—Keith's Bijou, Phila., 25-30.
De Lucas Family—Circle, N. Y., 25-30.
Dean, Edsall, and Co.—Sheedy's, New Bedford, 25-30.
Delmore and Lee—Sheedy's, New Bedford, 25-30.
Delmore and Wilson—Bordesley, Eng., 25-30, Oxford, London, Feb. 1-6.
Delmore, The Misses—Keith's, N. Y., 25-30, Keith's, Phila., Feb. 1-6.
Derenda and Green—London, N. Y., 25-30.
Desmond, John T.—Keith's, N. Y., 25-30.
Desmond, Mary—Keith's, Boston, 25-30.
Deveau, Hubert—Proctor's 125th St., N. Y., 25-30, Proctor's, Albany, Feb. 1-6.
De Witt, Burns and Torrence—Keith's, Providence, 25-30.
Dickson, Charles, and Co.—Keith's, Phila., Feb. 1-6.
Dillon Brothers—Boston, 25-30.
DOHERTY SISTERS—Empire, Birmingham, Eng., 25-30, Empire, Hull, Feb. 1-6.
Doll, Alice Lyndon—Orph., Omaha, 24-30, Orph., Denver, Feb. 1-6.
Donovan, James B.—Proctor's, Newark, 25-30.
Doyle, Edward—London, Eng.—indefinite.
Drew, Mr. and Mrs. Sidney—Keith's, Phila., 25-30.
Dyllyn, J. R.—H. and S., N. Y., 25-30.
Eckert, Maybelle—Lyrics, St. Joseph, Miss., Feb. 6.
ECKHOFF AND GORDON—Orph., Kansas City, 31-Feb. 1.
Edwards, Sam, and Co.—Poli's, Bridgeport, 25-30, Poli's, Hartford, Feb. 1-6.
Eight Vassar Girls—Orph., Omaha, 24-30.
Eldora—Keith's Bijou, Phila., 25-30.
Empire City Quartette—Westminster, Providence, 25-30, Lyceum, Boston, Feb. 1-6.
Ernest, Chas.—Keith's, Boston, 25-30, Keith's, Providence, Feb. 1-6.
Evans Trio—Empire, Lorain, O., 25-30.
Fadette's Orchestra—Orph., Brooklyn, 25-30.
Falk and Seamon—Circle, N. Y., 25-30.
Falk, Charles—Park, Worcester, 25-30.
Fay, Hugh—Empire, Belfast, Ireland, 25-30, Empire, Dublin, Feb. 1-6.
Ferry—Lyric, San Diego, 25-30.
Fields, "Happy" Fanny—Empire, Hackney, 25-30, Empire, Cardiff, Wales, Feb. 1-6.
FIELDS, W. C.—Tivoli, Cape Town, 26-March 10.
Filson and Erroll—Orph., Kansas City, 25-30, Orph., New Orleans, Feb. 1-6.
Fisher and Wacker—Orph., Brooklyn, 18-30.
FISHER, MR. AND MRS. PERKINS—Proctor's, Newark, 25-30, Proctor's 23d St., N. Y., Feb. 1-6.
Fitzgerald, H. V.—Trent, Trenton, 25-30.
Fitzgibbon-McCoy Trio—Keith's, Boston, 25-30.
FLETCHER, CHARLES LEONARD—London, England, Feb. 8—indefinite.
Fleury Trio—Keith's, Providence, 25-30.
Flora, Mlle.—Empire, Cleveland, 25-30.
Fonnen, Evelyn—Arch St. Museum, Phila., 25-30.
Forbes and Forbes—Ogden, Salt Lake, 25-30.
Ford and Wilson—Avenue, Detroit, 25-30.
Foster, Ed, and Dog—Dockstader's, Wilmington, 25-30.
Fox, Madge—Bon Ton, Jersey City, 25-30.
Franklin, Irene—Pastor's, N. Y., Feb. 1-6.
Frazer and Mac—Palace, Manchester, 25-30.
Frey and Fields—Olympic, N. Y., 25-30.
Gausch Sisters—Keith's, Providence, 25-30.
Gehrue and Ford—Keith's, N. Y., 25-30.
Geiger, John—Proctor's, Newark, 25-30.
Gilson and Hart—Watson's, Brooklyn, 25-Feb. 6.
Girard and Gardner—Orph., Kansas City, 25-30, Orph., Omaha, Feb. 1-6.
Girl With the Auburn Hair—Keith's, Phila., 18-30.
Gladstone, Lotta—Proctor's 23d St., N. Y., 18-30.
Glenroy, Jas. R.—Empire, Hoboken, 25-30.
Godfrey, Hal, and Co.—Duquesne, Pittsburgh, 25-30, H. and S., N. Y., Feb. 1-6.
Golden Gate Quintette—Bon Ton, Jersey City, 25-30.
Goldsmith and Hoppe—Proctor's, N. Y., 25-30.
Goul, William—Orph., Brooklyn, 25-30.
Gray, Ed—Sheer's, Toronto, 25-30.
Gregory and Lind—Main St., Peoria, 25-30.
Gregsons—Keith's, Phila., 25-30.
Groven, Mildred and "Picks"—Orph., N. Y., 25-31.
Grugene and Werner—Orph., Omaha, 24-30.
Guerrero, Rosario—Cook's, Rochester, 25-30.
Haidabura Family—Keith's, Boston, 25-30.
Haines and Vidoco—H. and B., Brooklyn, 25-30.
Harmony Four, The—Empire, Bradford, 25-30, Empire, Leeds, Feb. 1-6.
Harrington, Dan H.—Poli's, Hartford, 25-30.
Haskell, Loney—Avenue, Pittsburgh, 25-Feb. 6.
Hastings and Sheldon—Poli's, New Haven, 25-30.
Hayes and Healey—Trent, Trenton, 25-30.
Healey and Farnum—Sheedy's, New Bedford, 25-30.
Healy, John—Sheedy's, New Bedford, 25-30.
Heclow and Wheeler—Mullens, Omaha, 25-Feb. 6.
Heclow, Chas.—Mullens, Omaha, 25-Feb. 6.
Hefron, Sam—Unique, Seattle, 25-30.
HELENA, EDITH—Empire, London, Eng., 18-Feb. 6.
Henny and Knapp—Keith's Bijou, Phila., 25-30.
Henry, Louise—Keith's, Providence, 25-30.
Herrmann, Adelaide—Proctor's, Newark, 25-31, Proctor's, Albany, Feb. 1-6.
Hill, Hamilton—Tivoli, London, Dec. 21-Jan. 30, Argyle, Birkenhead, Feb. 1-6.
Hines and Remington—Arcade, Toledo, 25-30, Colonial, Cleveland, Feb. 1-6.
Hoey and Lee—Proctor's, Newark, 25-30, Proctor's 125th St., N. Y., Feb. 1-6.
Hoffman and Pearce—H. and B., Brooklyn, 25-30.
Holden and Florence—Orph., San Francisco, 24-Feb. 6.
Holdsworths, The—Keith's, Providence, 25-30.
Holmes and Waldon—Bon Ton, Salt Lake City, 25-30.
Hoosier Zouaves—Empire, Cleveland, 25-30.
Hoppe, Two—Palace, Worcester, 25-30.
Hughes, Mr. and Mrs. Gene—London Music Halls, 18-Feb. 6.
Hume, Ross and Lewis—Keith's, Boston, 25-30.
James and John—Howard, Boston, 25-30.
Jennings and Jewell—Edison, Olympia, Washington, 25-30, Edison, Ballard, Feb. 1-6.
Johnson and Wells—Jeffers, Saginaw, Mich., 25-30.
Johnson, Davenport and Lowello—Keith's, N. Y., 25-30.
Johnstone and Cooke—Tivoli, London—indefinite.
Johnstone, Mabel—Empire, Cleveland, 25-30.
Kauffman Troupe—Avenue, Pittsburgh, 25-30.
Keatons, Three—Keith's, Phila., 25-30, Empire, Hoboken, Feb. 1-6.
Keenan, Frank, and Co.—Poli's, New Haven, 25-30.
Kelly and Kent—Keith's Bijou, Phila., 25-30.
Kenna, Charles—Circle, N. Y., 18-30.
Kennedy and James—Keith's, N. Y., 25-30.
Kennedy and Rooney—Poli's, New Haven, Feb. 1-6.
Kennedy and Smith—Keith's, N. Y., 25-30.
Kenton, Dorothy—Keith's, Phila., 25-30.
Klein, Ott Brothers and Nickerson—Main St., Peoria, Ill., 25-30.
Le Belle, Blanche—Proctor's 23d St., N. Y., 25-30.
La Tour, Irene—Circle, N. Y., 25-30.
La Veen and Cross—Keith's, Providence, 25-30, Keith's, Boston, Feb. 1-6.
Lamonts, The—Empire, Hoboken, 25-30.
Lancaster, Freda—Odeon, Baltimore, 2—indefinite.
Lane, Chris—Mechanic, Salem, 25-30, Portland, Me., Feb. 1-6.
Latella, The—Trent, Trenton, 25-30.
Lavender and Tomson—H. and S., N. Y., 25-30.
Lawrence, Al.—Proctor's, Albany, 25-30, Watson's, Brooklyn, 31-Feb. 6.
Lawson and Naman—Keith's, Providence, 25-30.
Le Clair, Harry—Keith's, Providence, 25-30.
Le Clair, W. G.—Pastor's, N. Y., 25-30.
Le Roy and Clayton—H. and S., N. Y., 25-30.
Levey, Ethel—Keith's, Providence, 25-30.
Linton and Lawrence Sisters—Poli's, New Haven, 25-30.
Litchfield, Mr. and Mrs. Neil—Lyric, St. Joseph, 24-30.
Littlefield, C. W.—Empire, Cleveland, 25-30.
Livingstons, Three—Howard, Boston, 25-30.
Lloyd, Herbert—Chase's, Washington, 25-30.
Lukens, Four—Proctor's, Newark, 24-30.
Lynns, The—Arch St. Museum, Phila., 25-30.
Mack and Elliott—Trent, Trenton, 25-30.
Madcap Trio—Proctor's 5th Ave., N. Y., 25-30.
Macdonald, James F.—Duquesne, Pittsburgh, 25-30, Orph., Brooklyn, Feb. 1-6.
Madden, Mary—Avenue, Pittsburgh, 25-30.
Major Sisters—Pastor's, N. Y., 25-30.
Manning Entertainers, The—Bon Ton, Jersey City, 25-30.
Mantel and Lamb—Unique, Fresno, 25-30.
Marcel's Art Studies—Orph., Brooklyn, 18-30.
Marco Twins—Casto, Lawrence, 25-30.
Marquam, Winnie—Topic, Billings, Mont., 25-30.
Marsh and Sartella—New Lyric, St. Joe, Mich., 24-30.
Martin and Quigg—Odeon, Baltimore, 2—indefinite.
Martini and Maximilian—Poli's, Waterbury, 25-30.
Mascotte, Violet—Howard, Boston, Aug. 17—indefinite.
Mason-Keeler Co.—O. H., Indianapolis, 25-30.
Mathews and Ashley—Duquesne, Pittsburgh, 25-30.
May and Miles—Hub, Milford, 25-30.
MURPHY, MR. AND MRS. MARK—Keith's, Providence, 25-30, Keith's, Phila., Feb. 1-6.
McAvoy, Chas.—Arch St., Phila., 25-30.
McAvoy, Dick and Alice—Pastor's, N. Y., 25-30.
McIntyre and Primrose—H. and S., 25-30.
McWatters, Tyson and Co.—H. and S., N. Y., 25-30.
Meers, Three—Wintergarten, Berlin, 18-30.
Mexican Troubadours—Proctor's 5th Ave., N. Y., 25-30.
Miles and Nitman—Pastor's, N. Y., 25-30.
Mitchell, Orm—Keith's, Boston, 25-30.
Monroe, Lucy—Proctor's 5th Ave., N. Y., 25-30.
Monroe, Mack and Lawrence—Orph., San Francisco, Feb. 1-13.
Moore and Littlefield—Orph., Denver, 24-30.
Morrell, Chas. and Max—Edison, Whatcom, 24-30.
Morris and Bowen—Orph., Omaha, 25-30.
Morton and Starr—Arch St., Phila., 25-30.
Morton, Dorothy—Empire, Birmingham, 4-30.
MOTOGIRL, LA—Prague, Austria, 16-31, Hamburg, Germany, Feb. 1-31.
Mullen and Corelli—Sheedy's, New Bedford, 25-30.
Murphy and Nichols—Circle, N. Y., 25-30, Orph., Brooklyn, Feb. 1-6.
MURPHY, J. A., AND WILLARD, ELOISE—New York, 4-26.
Nawn, Tom, and Co.—Empire, Hoboken, 25-30.
Nell, McNell, and Co.—Keith's Bijou, Phila., 25-30.
Nelson and Milledge—Duquesne, Pittsburgh, 25-30.
Nelta, Ruth—Empire, Hoboken, 25-30.
Nessen and Nessen—Casto, Lowell, 25-30.
Newman, Joseph—Columbia, St. Louis, Feb. 1-7.
New York Comedy Four—Lyceum, Boston, 25-30.
Nichols Sisters—Circle, N. Y., 25-30.
Nobles, Milton and Dolly—Avenue, Pittsburgh, 25-30.
Norton, Talkative Miss—Proctor's 23d St., N. Y., 25-30.
Nowlin, Dave—Casto, Fall River, Feb. 1-6.
Nugent, J. C., and Co.—Pastor's, N. Y., 24-30.
Olvio and Fawn—Peck's, Oakland, 18-30.
Ordiar, Mlle.—Odeon, Baltimore, Oct. 5—indefinite.
O'Rourke and Burnett—Empire, Cleveland, 25-30.
Orpheus Comedy Four—Orph., Brooklyn, 25-30.
Orville and Frank—Pastor's, N. Y., 25-30.
Owley and Randall—Keith's, Boston, 25-30.
Parker's Dogs—Empire, Hoboken, 25-30.
Pantzer Trio—Trent, Trenton, 25-30.
Papinta—Temple, Detroit, 25-30.
Passports, Dancing—Empire, Cleveland, 25-30.
Pelot—Casto, Lawrence, 25-30, Casto, Lowell, Feb. 1-6.
Perry, Frank L.—Casto, Lawrence, 25-30.
Peters, Phil and Nettie—Avenue, Pittsburgh, 25-30.
Peyser, Annie—Park, Worcester, 25-30.
Pierce and Maizee—Trent, Trenton, 25-30, Howard, Boston, Feb. 1-6.
Polk and Kollins—Battenburg, Leipzig, Germany, 1-Feb. 6.
Powers, John T.—Arch St., Phila., 25-30.
Prentice Trio—Casto, Lowell, 25-30.
Pucks, Two—Bon Ton, Jersey City, 25-30.
Purcell and Brooks—Keith's, Phila., 25-30.
Rackett and Hazard—Royal, Holborn, London, 25-30.
Radford and Winchester—Empire, Hull, 25-30, Empire, Bradford, Feb. 1-6.
Rapoli—Orph., Omaha, 24-30.
Rausch Sisters—Keith's, Providence, 25-30.
Rays, Three—Broadway, Los Angeles, 25-Feb. 6.
Redding, Francesca—Orph., New Orleans, 18-30.
Remington, Mayme, and Her Bungle Boo-loo Babies—Keith's, Phila., 25-30, Orph., Brooklyn, Feb. 1-6.
Reynard, Ed F.—Orph., Denver, 25-30, Greeley, Col., Feb. 1-6.
Rianos, The Four—Poli's Circuit, 11-18-25.
Rice and Elmer—Orph., New Orleans, 25-30.
Rice and Watters—Pastor's, N. Y., 25-30.
Rice Family—Main St., Peoria, 25-30, Orph., New Orleans, Feb. 1-6.
Rice, Fanny—Avenue, Pittsburgh, 25-30.
Rio Bros.—Cook's, Rochester, 25-30.
Roberts, Four—Edison, Helena, Mont., 25-30, Edison, Missoula, Mont., Feb. 1-6.
Robisch and Childress—Coeur d'Alene, Spokane, Wash., 25-Feb. 6.
Robyns, Mr. and Mrs.—H. and B., Brooklyn, 25-30.
Rooney Sisters—Pastor's, N. Y., 25-30.
Rose, Julian—Keith's, N. Y., 25-30.
Rumford, Nellie—Odeon, Baltimore, 25-30.
RYAN AND RICHFIELD—Columbia, St. Louis, Feb. 1-6.
Sabel, Josephine—Orph., Utica, 25-30.
Sanderson, C. W.—Keith's, Phila., 25-30.
Sanford Sisters—Avenue, Pittsburgh, 25-30.
Saunders, Chalk—Keith's, Phila., 25-30.
Schenck Bros.—Orph., Brooklyn, 25-30.
Schindler, Geo.—Empire, Hoboken, 25-30.
Seymour and Dupree—Empire, Newport, Eng., 25-30.
Shaw, Allen—Duquesne, Pittsburgh, 25-30.
Shaw, Mr. and Mrs. Larry—Keith's Bijou, Phila., 25-30.
Sheehan, Eddie J.—Moynihan's, Rochester, 4-25.
SHERMAN, DAN, AND MABLE DE FOREST—Avenue Theatre, Detroit, Mich., 25-30, Park, Youngstown, Feb. 1-6.
Sherman and De Forest—Avenue, Detroit, 25-30.
Simon, Louis—Bon Ton, Jersey City, 25-30.
Simpsons, The—Park, Worcester, 25-30.
Sisters Howard—N. Y., 18—indefinite.
Smirl and Kessner—Jeffers', Saginaw, 25-30.
Smith and Doretto—Amsterdam, Hol., 18-30.
Smiths, Aerial—Keith's, Phila., 25-30.
Smith and Fuller—H. and B., Brooklyn, 25-30.
Smith and Powell—Keith's, N. Y., 25-30.
SNYDER, GEO. B., AND BUCKLEY, HARRY—Orph., New Orleans, 25-30, Orhp., San Francisco, Feb. 1-20.
Sparrow—Empire, Cleveland, 25-30.
Stelling and Revell—Proctor's, Albany, 25-30.
Stephens, Hal—Cook's, Rochester, 25-30.
St. John and Lefevre—Orpheum, Brooklyn, 25-30, Poli's, New Haven, Feb. 1-6.
St. Onge Bros.—Keith's, Phila., 25-30.
Sully Family—Trent, Trenton, 25-30.
Swan and Bambard—Duquesne, Pittsburgh, 25-30.
Swedish Ladies' Quintette—H. and B., Brooklyn, 25-30.
Swickard, Mr. and Mrs.—Tivoli, London, 25-Feb. 6.
Sylvano—H. and B., Brooklyn, 25-30.
Symonds, Jack—Fritz's, Portland, Ore., 25-30.
Tannean, Julius—Keith's, N. Y., 25-30.
Terry and Lambert—Birmingham, 25-30, Shepherd's Bush, Feb. 1-6.
Tascott—Pastor's, N. Y., 25-30.
Thompson and Serida—Fenton's, Buffalo, 25-30.
Thomson, Harry—Orph., Omaha, 24-30, Orph., Denver, Col., Feb. 1-6.
Thornton, James—H. and B., Brooklyn, 25-30.
Thorne, Mr. and Mrs. Harry—O. H., Indianapolis, 25-30, Columbia, Cincinnati, 31-Feb. 6.
Tippell and Kliment—La Petite, Snohomish, 25-30.
Toledo and Price—Poli's, New Haven, 25-30.
Topack and West—Bon Ton, Jersey City, 25-30.
Troubadours, Three—Proctor's, Albany, 25-30, Proctor's 125th St., N. Y., Feb. 1-6.
Tucker, Billy—Palace, Leicester, 25-30, Empire, Manchester, Feb. 1-6.
Tyler, Rosalie—Keith's Bijou, Phila., 25-30.
Ushers, The—Keith's, Boston, 25-30.
Valdis Twin Sisters—Duquesne, Pittsburgh, 25-30.
Valmore and Horton—Avenue, Detroit, 25-30, Park, Youngstown, O., Feb. 1-6.
Village Choir Quartette—Circle, N. Y., 25-30.
Wagner Sisters—A. and S., Boston, 25-30.
Waltone, Lillian—Duquesne, Pittsburgh, 25-30.
Ward and Curran—Keith's, N. Y., 25-30.
Watson, Hutchings and Edwards—Keith's, N. Y., 25-30, Keith's, Boston, Feb. 1-6.
Webb, Margaret—Keith's, Providence, 25-30.
Welch, James and Celia—Boston, Lowell, 25-30, Howard, Boston, Feb. 1-6.
Welson, Max—G. O. H., Indianapolis, 25-30.
Werden and Gladdish—Orph., Kansas City, 24-30.
White and Ford—Avenue, Pittsburgh, 25-30.
White and Simmons—Los Angeles, 25-Feb. 6.
Whitman, Frank—Casto, Lawrence, 25-30, Casto, Lowell, Feb. 1-6.
Winscherman's Bears—Keith's, N. Y., 25-30.
Wood and Ray—Keith's, Providence, 25-30.
World Trio—Keith's, Providence, 25-30.
Wright, Mr. and Mrs. John B.—Empire, Walla Walla, 25-30.
Young America Quartette—Tivoli, Leeds, Eng., 25-30.
Zink, Adolph—Keith's, Boston, 25-30.
Zlaka and King—Orph., Kansas City, 24-30.

OBITUARY.

Ned Howard Fowler, leading man of the Empire Theatre Stock company at Columbus, O., shot and killed himself in that city, while mentally deranged, on Jan. 22. Mr. Fowler was in a state bordering on nervous collapse, due to overwork, and his wife, Laura Nelson Hall, had called in a physician to examine him. Immediately after the physician left the apartment, Mr. Fowler shot himself, and an hour later he died. Mr. Fowler was twenty-nine years of age and was a native of Westfield, Mass. He studied the art of acting at a school in Boston, and in 1897 he became a member of the Castle Square Stock company. His rise in the profession was rapid and three years after his debut he became the leading man of a traveling organization. Later he was leading man of a number of the Proctor stock companies, and he became very popular, especially with New York audiences. He was married only a few months ago to Miss Hall, who was also a member of the Empire Theatre Stock company. Mr. Fowler made his last appearance on the evening before his death, in Puddin'-head Wilson.

Mrs. Ellis, of Halifax, N. S., a woman much beloved by members of the dramatic profession and the mother of Fanny Edith Carew Grant, died in Halifax on Dec. 31, after an illness of four years. Mrs. Ellis was noted for her wit and for her gracious social qualities, and many players of prominence were, in times past, the recipients of her hospitality. By birth and marriage she was connected with a number of distinguished officers of the British army. Seven years ago she became totally blind, and players, who visited Halifax were wont to sing and recite for her to return, in some measure, her many kindnesses to them. The remains of Mrs. Ellis were interred at Niagara Falls in the old Lundy's Lane Cemetery, where her father, who fought in the battle of Lundy's Lane, lies buried.

George Titchner, the minstrel comedian, died at Peoria, Ill., on Jan. 12; aged forty-three years. He was for many years with Mahara's Colored Minstrels and with Field's Minstrels. His wife was Frances Wade, of Paris, Ill., and the remains were taken there for burial. The funeral services were held on Jan. 17. There were handsome floral tributes from the Mahara company and Manager Shouff. The interment was made in Edgar Cemetery.

Hester Marion Cook, a member of the Rogers Brothers' company and a singer of unusual promise, died in Boston on Jan. 16, of pneumonia; aged twenty-four years. She was the daughter of Major W. W. Cook, of Plymouth, Mass., and was very highly esteemed by her fellow players and a wide circle of non-professional friends. The remains were buried in the cemetery at Brookline.

News was received in New York last week of the death of Harry St. Ormond, at his farm in New Hampshire, on Aug. 31. Mr. St. Ormond was a member of the profession for nearly forty years. His last engagement was as business manager for Fanny Rice, about ten years ago. After that engagement he retired to his farm, where he passed the remainder of his life. He is survived by a widow and a son.

Leroy Wimmer, a young actor who for the past two seasons has been a member of the Gracie Emmett company, died at his home in St. Louis on Dec. 24. He had just returned from a tour of the world with the Emmett organization. The cause of his death was a malady of the stomach. He was twenty-two years of age.

Hudson Melville, whose real name was Harry Milton, died in the New York Hospital on Jan. 13, from the effects of carbolic acid taken on Jan. 9, with suicidal intent. He was twenty-three years of age. It is said that his wife was killed in the Iroquois Theatre fire.

Harry F. Jordan, long prominent in the business department of theatrical life in America, died at Chelsea, Mass., on Jan. 22; aged forty-two years. For eight years Mr. Jordan was treasurer of the Hollis Street Theatre, Boston, and afterward he traveled in advance of a number of important road companies.

Mrs. Mary Leffingwell, the mother of Miron Leffingwell, died in the Manhattan Hospital, in this city, on Jan. 16. The remains will be buried to-day (Tuesday) in the Actors' Fund plot, in the Cemetery of the Evergreens.

John H. Cumberland, father of John Cumberland, late of The Manxman company, died suddenly at his home in Maywood, N. J., on Jan. 7. Mr. Cumberland was a brother of the late George W. Cumberland, the first Grand Exalted Ruler of the Elks.

Frank C. Tegethoff, an old time treasurer of Cleveland, O., died in that city on Jan. 15, at the age of sixty-eight years. He was treasurer of the Opera House when it was first opened by John A. Ellsler, and later he was treasurer at the Academy of Music.

The mother of Fred Elmer, of Rice and Elmer, died suddenly at her home in Philadelphia last week. Mr. Elmer, who was appearing at the Orpheum, Kansas City, closed his engagement there and went to Philadelphia to attend the funeral.

Frank Lee Aubrey died in San Jose, Cal., on Jan. 17. He is survived by a widow and child, and his brother and sister, Burt A. and Estella A. Aubrey. The remains will be taken to Boston for interment.

Constance Seymour, late of the Babes in Toyland company, died at her home in this city on Jan. 12. Miss Seymour was the second daughter of the late Harry J. Seymour, the costumer.

Albert A. Flinn, formerly correspondent of THE MIRROR at Nashua, N. H., and long popular as a newspaper writer, died at Butte, Mont., on Jan. 11, of consumption.

John Irving White, the infant son of Mr. and Mrs. J. Irving White (Alma Chester), died in Boston on Jan. 18.

Fred C. Parkes, for many years head ticket seller at the Boston Theatre, died at Taunton, Mass., on Jan. 12.

Emery M. Hall, the banjoist and comedian, who was recently with Haverly's Minstrels, was killed in the Iroquois Theatre fire.

Edouard Lassen, the noted composer, died in Weimar on Jan. 15; aged seventy-four years.

NEIL FLORENCE'S HIT.

If one may judge from the expressions of the critics throughout the country, Neil Florence as D'Orelli, the Humming Bird, in The Mummy and the Humming Bird, scored one of the pronounced individual hits of the present season. In this play Mr. Florence has done some of the best work of his career, and as the crafty, polished Italian villain, the critics in the Eastern and Southern cities have declared Mr. Florence to be a most finished and thoroughly artistic player essaying that line, and that he shared honors with the star. Mr. Florence returned to New York last week.

LON BLANDEN'S HAMLET.

High praise has been bestowed upon Lon Blanden by the New England press for his performance as Hamlet. On another page he has reproduced some of their comments.

Born.

WOLFE.—At Jersey City, N. J., on Jan. 21, to Mr. and Mrs. Richard Wolfe, a son.

Married.

NEWCOMB—McKENZIE.—On Sunday, Jan. 17, in Chicago, Lew H. Newcomb to Beatrice McKenzie.

Died.

AUBREY.—Frank Lee Aubrey, in San Jose, Cal., on Jan. 17.
COOK.—Hester Marion Cook, in Boston, on Jan. 16, of pneumonia, aged 24 years.
DANGERFIELD.—Frederick Dangerfield, in London, Eng., on Jan. 18, aged 54 years.
FOWLER.—Ned Howard Fowler, in Columbus, O., on Jan. 22, aged 29 years.
JORDAN.—Harry F. Jordan, at Chelsea, Mass., on Jan. 22, aged 42 years.
ROGERS.—Loraine Rogers, at Spring Valley, N. Y., on Jan. 17, of apoplexy, aged 70 years.
TEGETHOFF.—Frank C. Tegethoff, in Cleveland, O., on Jan. 15, aged 68 years.
TITCHNER.—George Titchner, in Peoria, Ill., on Jan. 12, aged 43 years.
WHITE.—John Irving White, the infant son of Mr. and Mrs. J. Irving White (Alma Chester) in Boston, on Jan. 18.

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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The announcement was made last week that a new Olympic would be built, at a cost of $175,000, on the old site.—Leah Russell, who was to have been on the bill at the Chicago Opera House last week, got up a parlor vaudeville entertainment for stranded actors. It took place Saturday night at the Sherman House, and it was a great success. One wealthy woman of Chicago sent a check for $100. Tickets were a dollar. The volunteers who furnished the entertainment included Bobby Gaylor, Leah Russell, Clivette, Carrie Scott, Cook and Dunn, Brooks Brothers, McCune and Cahill, Clarice Vance, Sandusky Brothers, Fields and Weyland, Jack Gardner, Agnes Mahr, Fred Stuber, Robean and Grant, Raymond and Weston Trio, Juggling Matthews, and William Window.—A vaudeville bill gotten up by Milo Bennett for a South Bend engagement last week included Florence Adler, the Two Jessies, Florence Revell, in a monologue; Harry Salmon, in imitations of Chevalier; Hugo, a magician; Frank Spamer, pianist, and the Gilbert Sisters.—The "Daily News" announces its usual annual vaudeville entertainment for its newsboys and other employes.—Manager Richardson will close the Coliseum roller rink Tuesday evening, Feb. 2, to make way for the Automobile Show, and reopen Feb. 15. The attendance has been large. It is about the only amusement place in town open regularly. O. L. COLBURN.

BOSTON, MASS.—Mr. and Mrs. Gardner Crane are at the head of the bill at Keith's this week with their farce, Am I Your Wife, and Mr. and Mrs. Mark Murphy are also there with Why Deogan Swore Off. It is a great week for married couples. Adolph Zink, the lilliputian comedian, is also there, and will be a special feature for the society people of Boston who have enjoyed his friendship while on fishing expeditions in Maine. The other attractions include Harry Howard's comedy ponies, dogs and monkeys, the Ushers, Reno and Smith, the Dillon Brothers, Adair and Dahn, Charles M. Ernest, Mary Desmond, Orm M. Mitchell, the Haldubura Family, Fitzgibbon-McCoy Trio, Owley and Randall, and Kit Carson, a la biograph.—With the Transatlantics at the Palace this week are Frank Taylor, Ethel Cope, Tom Carter, William Mitchell, John Cain, Ben Jansen, Josie Kine and Phil Botthold, Josie and Willie Barrows.—The Cherry Blossom Burlesquers have in their olio at the Lyceum Orleta-Hurd-Orleta, Spencer and Held, the Alpine Family, Lillian Perry, Taylor and the Four Eccentrics, Williamson and Gilbert, and John Perry.—The Beeman Show is at the Howard Athenaeum this week, with the Russell Brothers, Felix and Barry, the Rossow Midgets, Edgar Bixley, Burton and Brooks, the Three Livingstones, Carson and Willard, Sullivan and Pasquelena, Charlie Rossow, Dilks and Dilks, Wells and Wells, and the kinetoscope. The stock co. in burlesque will present In the Lead.—Among the vaudeville features at Austin and Stone's this week are George Carroll, Ruth Wiley, James Freeland, La Varni Sisters, Fagan and Merriam, the Wagner Sisters, Robbins and Trennaman, Gracie and Reynolds, Scott and Howard, Tom and Gertie Grimes, and the Mitchell Trio.—Items: Colonel Frank C. Stone, who has just arrived at Colorado Springs with a party of Boston friends, has written home telling of the hardships which they encountered while snowbound by the blizzard as they were passing through Michigan.—All the scenery at Keith's has been treated with fireproofing during the past three weeks, so that the house is safer than ever.—James Jeffries came on to Boston last week for the trial of a suit brought against him for his alleged failure to appear for a vaudeville engagement, and for his playing at another house. The accuser, who wanted the commission, did not appear in court when the champion did, and so the case against him was non-suited. He had lost an engagement that week in order that he might come on to Boston to fight the case, for which he declared there was no foundation. JAY BENTON.

PHILADELPHIA, PA.—The fire scare has not affected the patronage of Keith's New Theatre. Programme always first-class. Attractions 25-30: Mr. and Mrs. Sidney Drew, Girl With the Auburn Hair, Three Crane Brothers, Three Keatons, Basque Quartette, Dorothy Kenton, the Gleasons, St. Onge Brothers, Mayme Remington, Ballerini's dogs, Purcell and Brooks, Mlle. Ballerini, trapezist; Chalk Saunders; Sanderson, pianist; Aerial Smiths. Coming, Pauline Hall.—At Keith's Bijou 25-30: The Avolos, Nell McNeil and co., Cushman, Holcomb and Curtis, Colby and Way, Kelly and Kent, Walter Daniels, Rosalie Tyler, Julius Tannen, Mr. and Mrs. Larry Shaw, Eldora and Norine, Edith Henney and Dorothy Knapp, the Degrees, and the biograph. Business constantly improving.—Manager Waldmann announces that the Star Theatre re-enters the burlesque field Feb. 1, with Flynn-Zittella's Big Sensation Burlesque co.—At the Trocadero Theatre week 25-30 the World Beaters Burlesque co. held full sway. A bright series of olio cards and two good skits please the patrons. Business excellent.—The Lyceum Theatre is greatly improved, and, having complied with the Expert Commission suggestions, reopened 22, lower floor only. Some time this week the entire house will be open as usual. The attraction 25-30 is Robie's Knickerbockers, who will play a big engagement. The Grass Widows follow Feb. 1.—All restrictions have been removed from the Arch Street Museum, and the house is in first-class condition. Co. week 25-30: Daly and Devere, John T. Powers, the Lynns, Evelyn Founer, Morton and Starr, Charles McAvoy, Leon and Bertie Allen, cineograph. S. FERNBERGER.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.): A brilliant little comedy, cleverly acted by Sam Edwards, Sophie Brant and Francis Stuart, was the feature week 18-23. Mr. Edwards is a skillful comedian, and his sketch, while exceedingly funny, is clean and refined. The Reed Birds, with a sketch from the pen of Dave Reed, Jr., are always well received. They always give an interesting act, and their songs and dances never fail to please. Hoffman and Pierce, just from Weber and Fields, are pretty, shapely girls, and do a dainty song and dance. Others were: Van Fossen and McCauley with coon town numbers; Dan J. Harrington, Paul Barnes, with up to date monologue; the Opheus Comedy Four and the electrograph. 25-30: Frank Keenan and co., Frank Bush, Four Rianos, Harry Linton and Lawrence Sisters, Hastings and Sheldon, Toledo and Price, the electrograph and others.—Items: Mr. Poli has put on several new fire escapes and has built two new exits with outside stairs leading to a court in the rear of the theatre. A new asbestos curtain is to be hung next month.—Cards are out for the wedding of Mr. Poli's nephew and stage-manager, Louis Pelicci, and Ida Vitalli, 24.—Mr. and Mrs. Poli are back from a vacation spent at Atlantic City. JANE MARLIN.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): Frank Carr's Thoroughbred Burlesque co. drew good houses 18-23, and pleased. The olio offers the Empire Comedy Four, Mlle. La Toska, Dan Russell, Blanche O'Neill, Blanche Washburne and Josie Evans, Kennedy and Evans, and Polk and Trask.—Items: Booked at the Bon Ton 25-30 are Louis Simon and co., Madge Fox, Topack and West, Cunningham and Lord, Two Pucks, Golden Gate Quintette, Fredo and Dare, and Manning's Entertainers.—Appearing at the Davis Club ladies' night 20 were Frank Fogarty, Emily Pearl, Niblo and Spencer, William Redmond, Sniff and Barton, and the Sully Family.—At the Foresters' Festival 20 were Winans and Cassler, Sadie Gering, John F. Dillon, Ethel Palmer, Al. D. Wylie, and Hoffman and Van.—The Bon Ton was the the first theatre here to put in the asbestos curtain. It was used for the first time 16.—The Kentucky Belles come to the Bon Ton Feb. 1-6.—The stork left a sixteen-pound baby boy at the home of Richard Wolfe, stage-manager of the Bon Ton 21. WALTER C. SMITH.

SPRINGFIELD, MASS.—The Grand Opera House had its capacity tested 11-13, when the World Beaters Burlesquers, with James J. Jeffries, was the bill. Cherry Blossom Burlesquers had the first half of the week 16. Clark's Runaway Girls filled out the week. Derenda and Breen, Three American Stars, the La Valls, Burg Sisters, and Rosalie are in the olio. Rose Hill Folly co. 25-27. Fads and Follies 28-30.—The Nelson week 11 had a feature in welcome contrast to the familiar vaudeville bill in the Two Ushers in Tough Love. It was a little gem of art, with a pathetic ending. Other turns were the Basque Quartette, Artie Hall, Browning Sisters, Delphino and Delmora, Theo and Camille La Jess, and Harper, Desmond and Bailey. Week 18 was given to the Dainty Paree Burlesquers. They played the Grand a couple of months ago, and their bill was the same, with the addition of the Zarrow Trio. In the Good Old Summer Time, with George Evans, 28-30. EDWIN DWIGHT.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): Mr. and Mrs. Sidney Drew in The Yellow Dragoon. Shean and Warren, and Adolph Zink were the features of a strong bill 18-23. All made hits. These were also well received: Mr. and Mrs. Mark Murphy, Howard's ponies and dogs, Cushman, Holcomb and Curtis, Dillon Brothers, Julius Tannen, Mitchell and Marron, Herbert De Veaux, Owley and Randall, Ruth Nelta, Adajr and Dahn, and Kennedy and James. Business large. For 25-30: Edmund and co., Ethel Levy, Sisters Gausch, Harry Le Clair, Dewitt, Burns and Torrance, Fleury Trio, World's Trio, Wood and Ray, Louise Henry, Margaret Webb, La Veen and Cross, Lawson and Namon, and Antrim and Peters.—Westminster (George H. Batcheller, mgr.): The Trans-Atlantic Burlesque co. occupied this house 18-23 and gave a good programme to well pleased houses. Bon Tons 25-30. HOWARD C. RIPLEY.

BALTIMORE, MD.—The City Sports co. entertains the patrons of the Monumental Theatre. Among those making up a first-class vaudeville bill are Rangetta and La Rue, Mills and Beecher, Pan American Four, Adelaide Marsden, and Venita. Next week, Robie's Knickerbockers.—The new stars at the Odeon are Barto and Lafferty, singers; Nellie Rumford, vocalist, and Emil Beck, wrestler. The comedy productions are Harry Montague's burlesque, Frolicsome Fanny, and Tommy Harris' farce, The Elopement.—Hyde's Comedians give a clever vaudeville performance at the Maryland. The Four Piccolo Midgets, the Holloway Trio, the Newark Sextette, the Musical Kleists, Hill and Whittaker, Bennett and Young, and the Elinore Sisters contribute to the pleasant entertainment. HAROLD RUTLEDGE.

PITTSBURGH, PA. — Avenue (Harry Davis, mgr.): The bill of week 25-30 attracted a large opening audience, and as the entertainers were all good, business will probably be good throughout the week. The bill includes Fanny Rice, Charles T. Aldrich, Milton and Dolly Nobles, Kaufman Troupe, Charles Case, Phil and Nettie Peters, Loney Haskell, the Balleys, Mary Madden, Sanford Sisters, White and Ford, and travel pictures.—Duquesne (Harry Williams, mgr.): Week 25-30: Hal Godfrey and co., Lillian Waltone, Nelson and Melledge, James F. Macdonald, Mathews and Ashley, Allen Shaw, Swan and Bambard, and Valdis Twin Sisters. Next week Hyde's Comedians.—Academy (Harry Williams, Jr., mgr.): Week 24-30: Tom Miner's Bohemian Burlesquers. ALBERT S. L. HEWES.

WASHINGTON, D. C.—The bill for week 25-30 at Chase's Theatre presents Hal Davis, Ines Macauley and co. in Pals, Raymond and Clavedy, Herbert Lloyd and Lillian Lilyan, the Sander Trio, Loris and Altina, the Misses Carmen, and George H. Wood. Next week: Charles T. Aldrich, the Union Gatling Guards, and others.—The Fay Foster co. is the attraction at Kernan's Lyceum Theatre, where the usual burlesque will be replaced by a three-act edition, embodying variety and farce comedy burlesque. Specialties are introduced by Terry Elmer and co., the Cosmopolitan Trio, and Mosher, Houghton and Mosher. The City Sports open 30. JOHN T. WARDE.

KANSAS CITY, MO.—James J. Corbett headed the bill at the Orpheum 17-23, and the usual large audiences were increased to capacity. The Eight Vassar Girls scored a hit, being repeatedly encored. Rapoli, the juggler, also won much favor. Harry Thompson, Rice and Elmer, Armstrong and Wright, and Alice Lyndon Doll were well received. An interesting feature of the bill was The Great Train Robbery, as pictured by the kinodrome. For 24-30: Filson and Errol, Girard and Gardiner, Ziska and King, George W. Day, La Camontella, Anna Caldwell, and Werden and Gladish. D. KEEDY CAMPBELL.

ALBANY, N. Y.—Proctor's (F. F. Proctor, mgr.; Howard Graham, res. mgr.): Week 18: Milton and Dolly Nobles in A Blue Grass Widow were the main card that attracted large houses. The Gatling Guards gave an interesting exhibition, and Nora Bayes sang well. Others are Bush and Gordon, Hoey and Lee, and La Belle Blanche. Stelling and Revell 25.—Gaiety (Agnes Barry, mgr.): The Dainty Paree co. filled out the latter part of the week 14-16 to good business. Scribner's Morning Glories 18-20 has a good chorus. The Marlo and Dunham Trio are a feature. Fads and Follies 21-23. CHARLES N. PHELPS.

CINCINNATI, O.—Riccabono's trained horses proved a most diverting and interesting feature of the bill at the Columbia 17-23. The Welston troupe of acrobats presented a remarkable act. Josephine Sabel was as clever as formerly and pleased with a number of new songs. Among others whose turns were highly satisfactory were Foy and Clark in The Old Curiosity Shop, Howley and Leslie, the Rice Family, Swan and Bambard, and Blocksom and Burns.—Fred Irwin's Big Show held the boards at People's 17-23 and pleased good sized audiences throughout the week. H. A. SUTTON.

SAN FRANCISCO, CAL.—Orpheum (John Morrisey, mgr.): Good business 10-16 to see Howard Thurston. Walino and Marinette, Asra, White and Simmons, Dumitrescu, Van Auken, and Vannerson, Charles and Minnie Sa-Van, Charlotte Guyer George Fred Hallen and Molly Fuller, and motion pictures.—Chutes (Ed Levy, mgr.): La Drew and La Zone, the Girdellers, Luce and Luce, Jo' and Sadie Britton, Mabel Lamson, moving pictures, and the various outside attractions drew crowds 11-17. O. J. MITCHELL.

MADISON, WIS.—Flom's Theatre (Fred Flom, mgr.): Week of 18: Christy and Wells, comedy juggling act; Phil and Carrie Russell, fun and laughter; Jeanette Monitor, contortionist dancer; Bruns and Nina, novelty turn; Ethel Deil, soubrette; Ada Melrose, comedian. Excellent bill, drawing well.—Item: The present general depression prevalent in the theatrical world, especially in Chicago, is very beneficial to managers in smaller cities in the way of getting excellent vaudeville programmes. WILL OPPEL.

ST. LOUIS, MO.—The Columbia had an excellent bill last week, among the headliners being Ryand and Richfield, Gallaghar and Barrett, Joe Flynn, Hacker and Lester, and Pete Baker. For week of 25-31 James J. Morton and Wilfred Clark head the list. Among the other entertainers are Howard and Bland, the Tito Troupe, Bryant and Saville, Minne May Thompson, Josephine Almsley, A. O. Duncan, Farnum and Nelson, Cook and Son, Brooks Brothers, and Sankey Brothers. J. A. NORTON.

OMAHA, NEB.—The usual large audience greeted the change of bill at the Creighton-Orpheum 17, the programme being: The Rosinos, Marsh and Sartella, Werden and Gladdish, the Auers, Ziska and King, La Carmontella, and Filson and Errol, whose playlet, The Black Cast, was worthy of special and favorable mention. Week 24: Eight Vassar Girls, Rapoli, Christina's monkeys, Morris and Bowen, Harry Thomson, Greene and Werner, and Alice Lyndon Doll. J. R. RINGWALT.

INDIANAPOLIS, IND.—Grand (Shafer Zeigler, mgr.): The Great Lafayette co. 18-23 to packed houses. Willo and Hassan, Ellis Nowlin Trio, Martha Moutre, Manila Quartette, Emma Thompson, and Lafayette.—Empire (Charles Zimmerman, mgr.): Rice and Barton's Gayety co., including: Charles Barton, Mark Hart, Charles Mackie, Robert Garnella, Nellie Porter, May Shirk, Ada Lane and Lillian Washburn. Barton and Garnella are clever. GEORGE S. APPLEGATE.

NEWARK, N. J.—Proctor's: Another excellent bill pleased large houses 18-23. Prelle's dogs, Unthan, Village Choir Quartette, James Richmond Glenroy, Stinson and Merton, Miss Norton, Barry and Johnson, Spenser Kelly, and the kalatechnoscope.—At Waldmann's 18-23 the same excellent business continued. The Jolly Grass Widows co. was the attraction, and presented two good burlesques. Bowery Burlesquers 25-30. FREDERIC T. MARSH.

HARTFORD, CONN.—Poli's (S. Z. Poli, mgr.): Large audiences continued week 18. The attractive bill ran in this order: Toledo and Price, Tenbrooke, Lambert and Ten Brooke, Artesto, the automaton; Josephine Gassman, Frank Keenan, assisted by Frances Fontaine and Kate Long, in an amusing sketch; George Thatcher, Professor Macart's dogs and monkeys, and the electrograph. A. DUMONT.

CLEVELAND, O.—Shea's Empire (C. J. Stevenson, mgr.): The bill 25-30 includes the Hoosier Zouaves, George C. Boniface, Jr., and Bertha Waltzinger, the Pasaports, O'Roarke and Burnett, Mlle. Flora, C. W. Littlefield, Sparrow, and Sabel Johnston.—Star (Drew and Campbell, mgrs.): Weber's Dainty Duchess co. plays a return engagement here 25-30. WILLIAM CRASTON.

TOLEDO, O.—Arcade: A good bill week closing 23 contained Charles T. Aldrich, Davis and Wilson, and Zamora Family, Evelyn Winegardner and co., Bailey and Spiller, Harry Glazier and Minna Bell Lane, Pat Touhey, and Three Merrills. C. M. EDSON.

TRENTON, N. J.—Trent Theatre (Edward Renton, mgr.): The co. week 18-23 is the best Manager Renton has given since the house opened, and the patronage has been the largest. S. R. O. a frequent occurrence. The dancing of Papinta has made the biggest kind of a hit. Brindamour, the handcuff man, is mystifying the police and public. Melnotte, Lanole and Melnotte, Klein and Clifford, and Julia Kingsley and co. in After the Honeymoon are all "making good." For week 25-30: The Sully Family, Hayes and Healy, Pantzer Trio, Adimini and Taylor, H. V. Fitzgerald, Pierce and Mazee, the Latells, and biograph.—Item: Manager Renton is making arrangements to keep the house open all Summer.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): An exceedingly good bill 18-24 to good business. Ferrar, Cole and co. in His College Chum were the headliners and scored a big hit. Carl W. Sanderson, a trick pianist, delighted with his clever performances, as did also Margaret Webb. James F. Kelley and Dorothy Kent were very amusing, as was George H. Wood. Bailey and Madison, eccentriques, were very clever, while Carlos, the equilibrist, did some wonderful feats. Week 25-31: Tom Nawn and co., James Richmond Glenroy, Parker's dogs, the Lamonts, Ruth Nelta, and George Schindler.

PEORIA, ILL.—Main Street (Will Nash, mgr.): Week 18-25: Zelma Rawlston, Four Olifans, James Cullen, Johnson and Wells, the Leisenings, Lydell and Butteworth, and the Peoriascope. Good attendance. The Four Olifans deserving special mention.—Weast's (P. A. Weast, prop.): Mitchell and Love, Leo and Chapman, and McCoy and Knight. Good bill and ditto attendance.—Jacobs' (A. F. Jacobs, prop.): Prof. J. W. Cook, ventriloquist, J. T. De Corruni, and Lenore and St. Claire. Pleasing bill. Attendance O. K.—Coliseum: Shipp's Circus had success week of 11-16.

LOS ANGELES, CAL. — Orpheum (Clarence Drown, mgr.): Week 10-16, the second week of the Orpheum Road Show, found the S. R. O. sign nightly. Everybody reports the road show this season better than ever. Extra matinee 15 to accommodate the crowds. Bill given in full in previous issue.—Chutes Park (Hy. Koch, mgr.): Week 10-16 same attractions in theatre. Ellery's Royal Italian Band proved such a big drawing card 9 and 10 that they were engaged for 13 and 17. This city likes anything Italian, whether band or singers.

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Managers, public and press combine in favorable comment on our act. Why talk overtime? The act speaks for itself. See us!

SALT LAKE CITY, U.—Unique (W. R. Gourley, mgr.): Week 19: The Waltons, Joe Delmas, Forbes and Forbes, Eva Stark, and moving pictures. Packed houses all week.—Bon Ton (Widmer and England, mgrs.): Week 12: Douglas and Fletcher, Wallace and Beach (very good), Harvey Leonard, Frank and Louise Beverly, and vitascope. Good business.—Novelty (Joseph Petre, mgr.): Week 11: Smith and Jones, the Great Westin, J. P. Quinn, and kinetescope. Good business.

NEW BEDFORD, MASS.—Sheedy's (Theodore B. Bayliss, mgr.): Week 18-23: Imro Fox, Four Huntings, Rita Redmond, the Alisons, Demonis and Belle Rosaire, Mildred Grover, and the vitagraph. S. R. O. For week 25-30: Delmore and Lee, Dean, Edsall and co., Healey and Farnum, Flossie Allen, Mullen and Correlli, John Healey, Courtney and Dunn, and the vitagraph. Among other views the vitagraph shows employes leaving a local mill at noon hour.

DETROIT, MICH.—Harry Gilfoil is chief attraction at the Temple week 18-23, appearing in his well-known character studies, which were all well received. Cole and Johnson are always popular, and scored a hit. Mr. and Mrs. Jimmie Barry in A Skin Game have an uproarious farce, and, as usual, made good. Wenona and Frank, Hoosier Zouaves, Rio Brothers, James Thornton, and the kinetograph pictures also appeared. Papinta and others week 25.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Business very good week 18-23. The bill included Russell Brothers, Felix and Barry, Rossow Midgets, Burton and Brooks, Edward Bixby, Carson and Willard, the Livingstons, and Sullivan and Pasquelina. Week 25-30: Rosario Guerrero, Alcide Capitaine, Binns, Binns and Binns Cal Stephens, Rio Brothers, Aurie Dagwell, and Mr. and Mrs. Stuart Darrow.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli mgr.): The most decided novelty of the present season was seen 18-23, when Carrie Nation had banner business. Merville and Delmore in The Two Juliets, Quaker City Quartette, Carlin and Otto, Martini and Maxmillian, St. John and Le Fevre, and the electrograph round out the bill.

NEW ORLEANS, LA.—St. Charles Orpheum (C. E. Bray, mgr.): A fair bill and excellent attendance prevail here week 18. The features are Francesca Redding and co., Les Silvas, World and Kingston, Ozav and Delmo, Kelt and Rusik, Robertson and Wilfredo, Irene Franklin, and the ever popular animated pictures.

LOWELL, MASS.—Casto (Al. Haynes, mgr.): May Edouin and Fred Edwards in A Bachelor's Dream, Harrigan, the juggler, Biograph, Fred and Amy Gottlob, Niblo and Riley, Julia Humes, James Roberti, and Estelle Wordette and co. week of 18. Best bill of the season; very large houses.

LAWRENCE, MASS.—Casto (Al. Haynes, mgr.): Robert Henry Hodge and co. headed a fair bill to good business 18-23. Others were Nessen and Nessen, McDevitt and Kelley, Baker and Lynn, Gilroy, Haynes and Montgomery, Alfred M. Byron, Frances Curran, and the Prentice Trio.

SAN ANTONIO, TEX.—Orpheum (M. A. Tally, prop.; E. J. Tally, mgr.): E. J. Tally, of Los Angeles, Cal., opened this house 12. Bill included living pictures, which were very good, Will Rice, Professor Titkary, and Miss Le Foe. Manager Tally will open a house in Dallas Feb. 1.

LOUISVILLE, KY.—At the New Buckingham the Utoplans had a successful week, commencing 17. In the co. are Nice and Coy, McRae and Wyatt, Madden and Joss, Emmonds, Emerson and Emmonds, and George Diamond. Business good. Irwin's Big Show 24.

BUFFALO, N. Y.—Shea's offered week 18 Mabel McKinley, Gillett's dogs, Mansfield and Wilbur, Waterbury Brothers and Tenny, Sensational Boises, Crawford and Manning, Hal Merritt, Ed Gray, and kinetograph.—The Lafayette played Harry Bryant's Burlesquers. One of the best of the season.

ST. PAUL, MINN.—Star (Mort H. Singer, mgr.): This theatre is playing many excellent combinations this season to large patronage. The Crackerjacks co. was a drawing attraction week 17-23. Held and Trimble, Howard and North, the Wangdoodle Four, and Two Jacksons took well.

WILMINGTON, DEL.—Garrick (W. L. Dockstader, mgr.): Cook and Rothert, La Petite Adelaide, J. C. Nugent and co., Dinwiddie Quintette, the Latells, Lillian Waltone, Misses Carmen, the Whitesides, and Gates and Nelson 18-23. Fair houses.

WALLA WALLA, WASH.—Star (Vern La Vern, mgr.): Good business week 10-16. Madame La Vern in "black art" scored. The Shields Stock co. in Uncle Josh's Visit pleased. Lombard Brothers also present.

SALEM, ORE.—Edison Theatre (F. A. Wilson, prop.): Good business week 11. The clever Bailey's dog circus, with John Coburn, J. Harrington Raymond and Clark, and Madame Lovell, presented a pleasing performance.

MONTREAL, CAN.—Theatre Royal (Sparrow Amusement Co., mgrs.): The Parisian Widows to good business 18-23. The co. is excellent and includes Fert Leslie, Marion Richmond, Anna Peyser, and the Simpsons. Morning Glories 25-30.

WATERBURY, CONN.—Jacques' (Jean Jacques, mgr.): The Four Rianos, Harry Linton and Lawrence Sisters, Cooper and Bailey, Searl and Allen, Bim-Bom-Burr, Reed and Shaw, and Wynne Winslow are filling the house 18-23.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): Week 18-24: Herbert Brooks, Misses Delmore, Barr and Evans, William Cahill, Lassard Brothers, Brandow and Wiley, Pierce and Maizee, and Kinodrome. Good houses were pleased.

MINNEAPOLIS, MINN.—Vanity Fair Extravaganza co. was the bill at the Dewey week 17. Olio: Three Browns, Mlle. Ani, Cook and Sylvia, Imhoff and Conn, and Corinne.

THOMASVILLE, GA.—Thompson's Opera House (C. L. Thompson, mgr.): Van Epp's Vaudeville co., moving pictures, illustrated songs, etc., 14. Poor performance to poor business.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): Fads and Follies 21-23; only fair. Fred Irwin's Majestics 18-20; good performance and houses.

SCRANTON, PA.—Star (Alf G. Herrington, mgr.): Blue Ribbon Girls pleased usual crowds 14-16. Majesties 21-23. Gay Masqueraders 28-30.

RICHMOND, IND.—Phillips Opera House (O. G. Murray, mgr.): Just Struck Town 18.

CORRESPONDENCE

(Continued from page 7.)

Crisis 30. Wills' Comedians Feb. 1-3. The Telephone Girl 5.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Kathryn Osterman in Miss Petticoats 14; excellent satisfaction to fair house. Bunch of Keys 19; popular prices drew good house; fair performance. Peggy from Paris 21. To Die at Dawn 23. A Homespun Heart 25. Thomas Jefferson 29.

CANTON.—GRAND OPERA HOUSE (M. C. Barber, mgr.): Yager and Rheinstrom in Lovers' Lane 14; good co.; fair business. Dare Devil Dorothy 16; good co. and house. Myrkle-Harder Stock co. 18-20; excellent co. and business. Plays: Little Alabama, The Silver Dagger, and A Quaker Wedding.

CONNEAUT.—WELDON'S OPERA HOUSE (Paull Brothers, mgrs.): Robinson Stock co. 10-16 canceled. Edward Harrigan in Old Lavender 18; poor business and performance. Thelma 29. A Girl of the Tenderloin Feb. 3. A Runaway Match 8. Alphonse and Gaston 16.

ZANESVILLE.—THE WELLER (J. G. England, mgr.): Van Dyke-Eaton Stock co. closed a successful week 10-16. Plays: Under Sealed Orders, A Lion's Heart, Carmen, Faust, Camille, Over the Hills to the Poorhouse, Across the Desert. Lyman Twins in At the Races 20. A Gentleman of France 22.

MARIETTA.—AUDITORIUM (L. M. Lachs, mgr.): The Storks 11; big business pleased. For Her Children's Sake 14; large audience; good attraction. A Gentleman of France 16; fair audience; good attraction. When Johnny Comes Marching Home 20. Isabelle Irving 26. Herrmann the Great 27.

MT. VERNON.—STRUBLE THEATRE (H. L. Bowers, mgr.): Happy Hooligan 6; fair performance; good house. Dare Devil Dorothy 7; production and house very poor. Lyman Twins 16 pleased good business.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolfe, mgr.): When Johnny Comes Marching Home 13; S. R. O.; poor co. Kathryn Osterman in Miss Petticoats 15; fair house; splendid co. Alphonse and Gaston 21. The Funny Mr. Dooley 25.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): St Plunkard 13 to S. R. O.; co. good. The Hoodoo King (local) 15; fair business. Van Dyke-Eaton co. 18-23 opened in Under Sealed Orders to capacity; excellent co. An Orphan's Prayer 29.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Cox, mgrs.): The Minister's Daughters 18; good house and performance. A Hansom Cabman 30. Stetson's U. T. C. Feb. 6. City Club 10. The Blondells 15.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, mgr.): Under Southern Skies 7 pleased light house. Human Hearts 13 pleased poor house. Joe Murphy 14. When Johnny Comes Marching Home 15. St Plunket 18.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (Debonair Club, lessees; Ferd W. Langhorst, mgr.): Her Only Sin 14; fair co. and business. The Punkin Husker 18; fair co.; excellent business.

NEWCOMERSTOWN.—CITY OPERA HOUSE (E. C. Crater, mgr.): Lyman Twins in At the Races 13 to large and well pleased audience. A Homespun Heart 20. Walter George Opera Singers 29.

NEW LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.): Lyman Twins in At the Races 15 pleased S. R. O. A Homespun Heart 22. The Irish Pawnbrokers Feb. 8. City Club Burlesque co. 13.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, mgr.): When Johnny Comes Marching Home 14; large audience. Thelma 16 failed to appear. Her Only Sin 19 pleased a small audience.

GALION.—CITY OPERA HOUSE (S. E. Ribbet, mgr.): Dare Devil Dorothy 11; audience and performance fair. When Johnny Comes Marching Home 16 pleased fair audience. Damon and Pythias 21.

FREMONT.—OPERA HOUSE (Heim and Haynes mgrs.): The Sign of the Cross 15 to very large house; pleased. Thomas Jefferson Feb. 3. Katherine Osterman 11.

JACKSON.—CRESCENT OPERA HOUSE (Guy Ruf, mgr.): De Witte Miller, lecturer, 21.——GRAND OPERA HOUSE (F. M. Stevenson, mgr.): An Aristocratic Tramp 22.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, mgrs.): Human Hearts 8 pleased fair house. A Bunch of Keys 21. Stetson's U. T. C. 25. As You Like It Feb. 9.

BELLEFONTAINE.—GRAND OPERA HOUSE (S. R. Thompson, mgr.): Just Struck Town 15; small house; performance bad. Her Only Sin 19; fair audience; strong co.

NORWALK.—GILGER THEATRE (W. G. Gilger, mgr.): Sign of the Cross 14; S. R. O.; good co. Damon and Pythias 20; fair house. Human Hearts 21; good house. Merry Tramp 22.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): Her Only Sin 20; excellent co.; small house. An Aristocratic Tramp 26. The Crisis Feb. 1. Chinese Honeymoon 24.

KENTON.—GRAND OPERA HOUSE (Henry Dickson, mgr.): Human Hearts 13; good house; performance fair. St Plunket 19; full house; pleased audience.

XENIA.—OPERA HOUSE (C. S. McClellan, mgr.): Up and Down 16; good house; excellent performance. A Minister's Daughter 20; fair house and co.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): The Sign of the Cross 18 full house; performance satisfactory. Human Hearts 22.

CHICAGO JUNCTION.—OPERA HOUSE (F. H. Layer, mgr.): Down and Up 13; good performance; fair house. The French Spy 20 failed to appear.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, mgr.): A Bunch of Keys 22 canceled. Funny Mr. Dooley 22.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): A Bunch of Keys 20. Peck's Bad Boy Feb. 10.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Down by the Sea 12; light business and co. Schuman Concert co. 14 (Y. M. C. A.) did a poor business. The Game Keeper 16; fair business; meritorious performance. The Power Behind the Throne 17 did a fine business; pleased. David Harum 22. Black Patti 24. Harry Beresford 25. Two Jolly Rovers 28. Millionaire Tramp 30.

GUTHRIE.—BROOKS OPERA HOUSE (J. M. Brooks, mgr.): Paul Gilmore 11; S. R. O.; audience well pleased. The Power Behind the Throne 15; good house; pleased. The Game Keeper 17; usual Sunday night audience; pleased. Stater's Madison Square co. 18-20. Black Patti 23. David Harum 24. Harry Beresford 25.

EL RENO.—OPERA HOUSE (Rock Island Circuit, lessees; Charles Patterson, mgr.): Black Patti Troubadours 21. David Harum 23.

STILLWATER.—GRAND OPERA HOUSE (L. J. Jardot, mgr.): The Country Kid 16; fair house; performance fair. Keller Stock co. 25-28.

OREGON.

SALEM.—GRAND OPERA HOUSE (John Cordray, mgr.): Professor McEwin (hypnotist) 6-9; small business; excellent co. Fisk Jubilee Singers 11; full house; fair co. Are You a Mason 14. At Sandy Bottom 18. Happy Hooligan 23.

PENNSYLVANIA.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, mgr.): A Handsome Cabman 15; co. ordinary; business fair. A Homespun Heart 16 drew two large audiences and pleased. Two Little Waifs 19 gave pleasing performance to fair sized house. Thomas Jefferson 21. Lyman Twins 23. King Dramatic co. 25-30. The Blondells Feb. 2. A Daring Woman 3. Mary Emerson 6.——CITY OPERA HOUSE (E. H. Sackville, mgr.): Cutter and Williams Stock co. drew large audiences 11-16. Plays: A Man of Mystery, The Sleeping City, The Resurrection, Camille, Dr. Jekyll and Mr. Hyde, In the Rogue's Gallery, In the Eyes of the World, and Little Red Riding Hood; strong co. Herrmann the Great 23.——ITEM: F. R. Hallam, local manager of the Lyric, has sold his lease of the New Colonial, of Connellsville, Pa., to a local syndicate. George S. Challis, who was local manager for Mr. Hallam will continue in that capacity under the new management, which was effective 18.

UNIONTOWN.—WEST END THEATRE (Harry Beeson, mgr.): The White Slave 15 to fair business; co. good. Mary Emerson in His Majesty and the Maid 16 pleased fair business. Hello, Bill 18 to fair business; co. satisfactory. Isabelle Irving in The Crisis 23. The Blondells in Through the Center of the Earth 29. Victor Herbert Feb. 1. Ward and Vokes in A Pair of Pinks 5. Field's Minstrels 9. Alfonse and Gaston 13. Humpty Dumpty 15. The Fatal Wedding 19.——GRAND OPERA HOUSE (Harry Beeson, mgr.): City Club Burlesquers 13 to good business; co. good. A Homespun Heart 19. Two Little Waifs 21. French Folly Burlesque 22. To Die at Dawn 28. A Daring Woman 30. By Right of Might 2. Thoroughbred Burlesquers 6. A Little Outcast 8. Martin's U. T. C. 12. The Innocent Maids 20.

PITTSTON.—NEW BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): Virginia Earl in Sergeant Kitty 14; fine business and performance. A Little Outcast 18; fair performance to poor business. Field's Minstrels 20. Our New Minister (return) 27. Harry Leighton and Florence Gale 28.——LYRIC THEATRE (H. J. Sinclair, res. mgr.): Aubrey Stock co. 11-16; fair business pleased. Plays: The Prince and the Sword, For Love of a Woman, Devil's Island, We Uns of Tennessee, Toll Gate Inn, The Fire Patrol, The Land of the Living, Mupey Mad, Dangers of Paris, The Deserted Wife, and Lost in New York. Huntley-Moore Stock co. 18-20; good business; poor co. Plays: A Man of Mystery, Wanted, a Family, The World, The Actoroon, and Under Two Flags.——ITEM: Mayor Corcoran ordered the Lyric Theatre closed 20 until the city fire committee has made its report.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Richard Carle in The Tenderfoot made a big hit 13; excellent co.; good business. The Ninety and Nine 15, 16; good performance; fair business. Mrs. Wiggs of the Cabbage Patch 21. Our New Minister 25. Othello 26. Field's Minstrels 27.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): The Heart of Chicago 14-16; pleasing performance; good business. Humpty Dumpty 18-20; strong attraction; big business. Driven from Home 21-23. Over Niagara Falls 25-27. Her First False Step 28-30.——DIXIE'S (Henry F. Dixie, mgr.): Neil Burgess in The County Fair 14-16; excellent business; pleasing performance. Why Girls Leave Home 18-20; good co.; satisfactory business. Huntley-Moore co. 21-23. Dare Devil Dorothy 25-27.

KANE.—TEMPLE THEATRE (A. B. Cohn and H. W. Sweely, mgrs.): Burke-McCann co. 14-16; fair business. Plays: Honor Among Thieves, From Mill to Mansion, and My Friend Hogan. Why Women Sin 18; big house; good co. and performance. Ten Nights in a Bar Room 23. The Burglar 25. Miss New York, Jr., 26. The Fatal Wedding 29.——ITEM: Sunday afternoon some members of the Burke-McCann co., assisted by some of the Why Women Sin co., gave a recital in the Temple Theatre for the benefit of Helen Reid, of the Burke-McCann co., who is ill at the Kane Summit Hospital with appendicitis. The managers kindly donated the theatre. Receipts amounted to $75.

CONNELLSVILLE.—THEATRE (Fred Robbins, mgr.): The White Slave 16; fair house; splendid performance. The French Folly co. pleased good house 19. For Her Sake 23. Alphonse and Gaston 29. A Break for Liberty 30.——COLONIAL THEATRE (George S. Challis, mgr.): City Club Burlesque co. 14; good business and performance. At Cripple Creek 16; fair house; good performance. Mary Emerson 18; excellent performance; poor business. Isabel Irving in The Crisis 22. Kate Soffel 23.——ITEM: Colonial Theatre has changed hands, F. R. Hallam retiring, and the Colonial Theatre Co., composed of several young men of this city, assuming charge, Mr. Challis still acting as manager.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Shinabrook and Grove, mgrs.): A Royal Slave 15; good production to poor business. Hi Henry Minstrels 16; good business. Washburn's Minstrels 19 pleased poor business. A Cuban Romance (local) 21, 22. Miss Bob White 27. Bennett-Moulton co. Feb. 1-6.——ITEMS: Edward Weertly and his wife, of Charleston, S. C., are rehearsing A Cuban Romance.——The C. and G. Trolley Co. will open a park coming Spring. A stock co. will be the principal attraction.——Dan Bodder, of Gentry Brothers and Uncle Hez co., and Percy Karper, of Gus Sun's Minstrels, are home.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): A Royal Slave 14 pleased fair house. Buster Brown 15; excellent co.; large business. In the Shadow of the Gallows 16 pleased good house. Emma Bunting 18-23; fair business and co. Plays: In the Devil's Kitchen, The Princess of Patches, The Prince of Detectives, To Be Buried Alive, A Daughter of the South, The Lady from Laramie, The Boy from London, and The Mystery of Red Canyon. Grace George in Pretty Peggy 25. Francis Wilson in Ermine 26. The Darktown Minstrels (return) 28. A Little Outcast 29. To Die at Dawn 30.

BEAVER FALLS.—LYCEUM THEATRE (S. Hamaner, mgr.): Howe's Pictures 4 (benefit); S. R. O. Ten Nights in a Bar Room 5; poor co.; fair business. City Club 9; co. and business good. A Handsome Cabman 12; fair. Flaming Arrow 14; co. and business good. Young Tobe Hoxie 16; big business. Thomas Jefferson 19; fine business and co. Stetson's U. T. C. 20. For Her Children's Sake 22. Mary Emerson 23.——SIXTH AVENUE THEATRE (Velock and Rohrkaste, mgrs.): Folly Burlesquers 16; very poor business; fair co. King Dramatic co. 18-23 opened in A Slave of the Orient, Faust, A Kentucky Girl.

WILKES-BARRE.—THE NESBITT (Harry Brown, mgr.): Ninety and Nine 14; good co.; fair business. The Tenderfoot 15; excellent co.; big business. Sergeant Kitty 16; good co.; good houses. Mrs. Wiggs of the Cabbage Patch 20; good co.; S. R. O. Our New Minister 26. Field's Minstrels 28. Othello 29.——GRAND OPERA HOUSE (Harry Brown, mgr.): The Little Outcast 14-16; fair co.; excellent business. Driven from Home 18-20; fair co.; big business. Humpty Dumpty 21-23; good co. Her First False Step 25-27. Over Niagara Falls 28-30.

NEW CASTLE.—OPERA HOUSE (Jacob F. Geckinger, mgr.): The White Slave 14; good co.; fair house. Edward Harrigan in Old Lavender 15; excellent performance; good business. Stetson's U. T. C. 16; co. fair; big business. Chester De Vonde Stock co. opened 18-22 in Beneath the Tiger's Claws to S. R. O. Other plays: Doomed, Jack's Best Girl, and The Ten-Ton Door; good business and co. Byron Concert co. 25. For Her Children's Sake 26. His Majesty and the Maid 27. Sign of the Cross 29. Grace George in Pretty Peggy 30.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): Lovers' Lane 14 canceled. Miss New York, Jr., 15; poor performance; crowded house. Heart of Maryland 16; excellent co. to good business. Wilbur Comic Opera co. 18-23; fair co.; good business. Operas: Fra Diavalo, Said Pasha, Mascotte, Two Vagabonds, Bo Girl, and Chimes of Normandy. Old Plantation Minstrels 25. A Ragged Hero 30.——ITEM: Grace George in Pretty Peggy will be the attraction for opening the new Majestic Theatre (W. J. Sell, mgr.): 28, 29.

HARRISBURG.—NEW LYCEUM THEATRE (Reis and Appell, owners; Joseph Frank, local mgr.): Hi Henry's Minstrels to good business 14. A Prince of Tatters 15; fair house. Maude Adams 16; large and well pleased audience. Through the Center of the Earth 19; small house. Mrs. Wiggs of the Cabbage Patch 21. Miss Bob White 23. Francis Wilson 25. Richard Mansfield 26.——GRAND OPERA HOUSE (M. Reis, mgr.; Joseph Frank, local mgr.): Emma Bunting co. 11-16 closed to profitable business. Aubrey Stock co. 18-23; good houses.

ALLENTOWN.—LYRIC THEATRE (Mishler and Wormen, mgrs.): Himmelein's Ideals 11-16 to packed houses. Plays: The Forbidden Marriage, Northern Lights, The Fairies' Well, The Sultan's Daughter, Back Among the Old Folks, Hearts of the Blue Ridge, No Wedding Bells for Her 19; fair co. and performance; good business. The Great White Diamond 20; good co. and performance; fair business. Wife in Name Only 25. A Man of the World 27. Francis Wilson in Erminie 30.

BELLE VERNON.—OPERA HOUSE (Elson Hommel, mgr.): At Cripple Creek 13; good performance; big business. A Homespun Heart 15; small audience; well pleased. Will H. Myers Stock co. 18-20; very good satisfaction to large houses. Plays: Through the Breakers, The Moonshiners, A Ragged Hero, and The Heart of Colorado. French Folly Burlesquers 23. A Break for Liberty 25. The Land o' Cotton 28 canceled. Van Osten's Lady Minstrels 30. Indian Maiden Burlesquers Feb. 9.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Holby, mgr.): Howe's Moving Pictures 7; good business and pleased. St Plunkard 8; large and well pleased house. The Flaming Arrow 11; good co. and business. Stetson's U. T. C. 15; satisfactory business and co. Edward Harrigan in Old Lavender 21; large and well pleased audience. Weary Willie Walker 23. Why Women Sin 25. Martin's Ten Nights in a Bar Room 29.

OIL CITY.—VERBECK THEATRE (George H. Verbeck, mgr.): Thomas Jefferson in Rip Van Winkle 15; almost empty house; fine co. Isabel Irving presented The Crisis 18; large house; many curtain calls. Why Women Sin (return) 20; excellent co.; small house. Under Southern Skies (return) 21. Young Tobe Hoxie 22. Edward Harrigan in Old Lavender 25. Pretty Peggy 27. Joseph Rodney 28. Weary Willie Walker 30.

READING.—TEMPLE THEATRE (Charles B. Stevens, mgr.): The Flight of Princess Iris, with Japanese co., 16, 17 pleased good houses. Mamie Fleming co. 18-22. Plays: Yankee Bess, Two Orphans, The Lion and the Mouse, Hand of Fate, The Resurrection; good houses and performances.——ACADEMY OF MUSIC (John D. Mishler, mgr.): Why Girls Leave Home 15. A Man of the World 16. The Fatal Wedding 18, 19. A Royal Slave 20.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, mgr.): King Dramatic co. 21-26 played last half of week: Duchess, Du Barry, Under the Polar Star, Cinderella, and A Kentucky Girl; good houses and pleased. A Royal Slave 27. Myers Stock co. 28-30 canceled. A Break for Liberty Feb. 4. Bert McCann co. 11-13. Vogel's Minstrels 17. The Game Keeper 20. A Bunch of Keys 23. Conroy and Mack 25-27. Royer Brothers in Next Door 29.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Becher, mgrs.): In the Shadow of the Gallows 15; small sized audience pleased. Miss Bob White 16; fair sized audience; very appreciative; excellent co. Through the Center of the Earth 18; small, but well pleased audience; good co. Mrs. Wiggs of the Cabbage Patch 19 to a fair sized and enthusiastic audience. The Indian Maiden 21. The Fatal Wedding 23. Carner's Stock co. 25-30.

TYRONE.—ACADEMY OF MUSIC (E. J. Pruner, mgr.): Weary Willie Walker 14; crazy, but took well. City Club Burlesquers 25. A Royal Slave 26. William H. Sherwood 28. The Burgomaster Feb. 1. Ten Nights in a Bar Room 5. Aristocratic Tramp 8. U. T. C. 12. Charles T. Edwards 18-20. Jacob A. Riis 22. Brundah Courtney co. March 7. Moonshiner's Daughter 12. Eleventh Hour 16. Redpath Grand Concert co. 17. Miss Bob White 19.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, mgrs.): Murray and Mack 11-16; big business. Kelcey-Shannon co. 18 canceled. Philadelphia Orchestra 19 pleased large audience. The Blondins in Through the Centre of the Earth 20; good business. The Drummer Boy of Shiloh 21-23. Aubrey Stock co. 25-30. Humpty Dumpty Feb. 1. Philadelphia Orchestra 2. At Cripple Creek 3. Wife in Name Only 4. Field's Minstrels 5.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): A Handsome Cabman 16 failed to please satisfactory business. Mary Emerson in His Majesty and the Maid 19; very pleasing performance. Florodora (No. 1 co.) 23. Cook-Church Stock co. 25-30. A Working Girl's Wrongs Feb. 2. A Daring Woman 4. Alphonse and Gaston 11. East Lynne 13. Why Women Sin 16. Vogel's Minstrels 18. A Royal Slave 22. Miss Bob White 25.

MAHANOY CITY.—KAIRS GRAND OPERA HOUSE (James J. Quirk, mgr.): A Man of the World 14 pleased poor business. Through the Centre of the Earth 16; good business; poor performance. Rentfrow's Pathfinders 25-30. A Royal Slave Feb. 2. The Game Keeper 3. David Higgins and Georgie Waldron in His Last Dollar 5.——HERSKERS NEW THEATRE (Harry Kassoublauch, mgr.): Heart of Texas 1. Royer Brothers 6.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): A Man of the World 7. A Prince of Tatters 13 played to capacity; pleased audience. Aubrey Stock co. 18-23. Plays: The Prince and the Sword, Devil's Island, Toll Gate Inn, Lost in New York, Dangers of Paris, We Uns of Tennessee, and The Fire Patrol. Humpty Dumpty 28. The Game Keeper Feb. 9.

POTTSTOWN.—GRAND OPERA HOUSE (C. M. Vanderslice, mgr.): Through the Centre of the Earth (return) 8; fair business; fine co. A Fatal Wedding 11; moderate patronage. Mamie Fleming co. 14-16 to good business; fair co. Plays: Yankee Bess, Under Two Flags, The Lion and the Mouse, The Hand of Fate. A Man of the World 19; moderate patronage; good cast. A Little Outcast 22.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Haussman, mgr.): Jolly Pathfinders 11, 12, 13; fair business. Plays: Midnight in Chinatown, The Three Musketeers, Fight for a Million, Fast Express, A Soldier of Fortune, Hooligan's Luck, and Below Zero. A Prince of Tatters 14; good business. Topsy Turvey Girls 18; good business and good performance. The Fatal Wedding 20; fair business.

GREENSBURG.—KEAGGY THEATRE (A. G. Curren and Good and Co., mgrs.): City Club Burlesquers 16; fair co.; good business. French Folly co. 18; poor co. to large house.——ST. CLAIR THEATRE (Frank Good, mgr.): Edward Harrigan 14 pleased fair audience. Isabelle Irving in The Crisis 21. Two Little Waifs 23. Florodora 26.——ITEM: Building Inspector reports both houses in excellent condition.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, mgr.): An Aristocratic Tramp 13; fair business; poor show. Weary Willie Walker 16; business and co. good. City Club Burlesquers 18; good business; show fair. For Her Sake 19; business and show fair. Hello, Bill 20. The Great White Diamond 22. Through the Centre of the Earth 23. Burke McCann co. 25-30. Grace George 27 canceled.

RIDGWAY.—OPERA HOUSE (James E. Maginnis, mgr.): Uncle Hez 15 pleased fair audience. Gorton's Minstrels 19; good business and performance. Burke-McCann co. 21-23.——ITEM: The Elks have arranged with Mr. and Mrs. Clifton Mallory to present David Garrick in the Opera House 26, assisted by home talent. Proceeds for the Elks' Charity Fund.

HAZELTON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Huntley-Moore co. 6-9 to poor business. Miss Bob White 13 to good business. A Man of the World 15; excellent co. Carner Stock co. 18-23 opened with Cast Adrift to S. R. O.; 20 below zero. Other plays: A True American, Not Guilty, A Romance of the South, Humpty Dumpty 26. Our New Minister 28. Emma Bunting co. Feb. 1-6.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): A Little Outcast 19; satisfactory performance to fair house. Humpty Dumpty 25. Dare Devil Dorothy 28. Utah Feb. 2.——ITEM: Metropolitan Grand Opera co., which has been rehearsing at Lehighton for several weeks, will appear there 27, presenting I Pagliacci and the garden and prison scenes from Faust.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): The Heart of Maryland 15; good business and co. Isabel Irving in The Crisis 19; pleasing production; large house. Under Southern Skies 20; good co. and attendance. Myers Stock co. 25-30. Brookes' Band Feb. 9. When Johnny Comes Marching Home 10.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, mgr.): Gorton's Minstrels 15 pleased capacity. Uncle Hez 21; fair co.; medium house. The Fatal Wedding 25. Kate Soffel 27. Mildred and Rouclere 29 canceled. Topsy Turvy Feb. 1. An Aristocratic Tramp 4 canceled. Martin's Ten Nights in a Bar Room 9 canceled.

BETHLEHEM.—GRAND OPERA HOUSE (M. Reis, mgr.): The Fatal Wedding 8; medium house to satisfactory business. Night Owls Burlesquers 15; good business. No Wedding Bells for Her 18; medium house; pleasing performance. A Little Outcast 20; good business to satisfactory performance. Wife in Name Only 26. Field's Minstrels 30.

NORRISTOWN.—GRAND OPERA HOUSE (C. J. Carpenter, res. mgr.): The Night Owls Burlesque co. 14; fair business. Irene Myers co. 18-23. Plays: On the Stroke of Twelve, In the Heart of Colorado, The Counterfeiters, and Man to Man; good business; co. above the average. A Little Outcast 25. Wife in Name Only 29.

SHARON.—MORGAN GRAND OPERA HOUSE (L. S. Morgan, mgr.): Over Niagara Falls 14; fair house pleased. Jefferson Brothers in Rip Van Winkle 16; fair business pleased. Edward Harigan in Old Lavender 19 pleased small house. The Crisis 20. Weary Willie Walker 22. Why Women Sin 23. Chester Devond Repertoire co. 25-30.

CARBONDALE.—OPERA HOUSE (G. W. Lowder, mgr.): Virginia Earle in Sergeant Kitty 15; large and well pleased audience. Harrison-Adams co. 18-23 canceled. Humpty Dumpty 16; two performances to fair business. Field's Minstrels 25. Harry Leighton in Othello 27.

CARLISLE.—OPERA HOUSE (William H. Bretz, mgr.): Mildred and Rouclere 14; excellent performance to poor business. Hi Henry's Minstrels 15; fine co.; one of the largest houses of season. A Royal Slave 16; fair house; pleased. A Foxy Tramp 25. Miss Bob White 26.

EASTON.—ABLE OPERA HOUSE (William K. Detweiler, mgr.): Why Girls Leave Home 16 pleased large audience. Himmelein's Ideals 18-23 opened to S. R. O.; satisfactory co. Plays: The Black Flag, The Great Devereaux Case, The Sultan's Daughter, At Canney's Cross Roads, and Northern Lights.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Downer and Hamilton, mgrs.): Uncle Hez 7; large house; fair performance. At Cripple Creek 12; good performance to small audience. A Handsome Cabman 14 pleased good house. Two Little Waifs 20; good co. and house.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, mgr.): Topsy Turvey Burlesquers 16; topheavy house. Messiah oratorio by the Lebanon Choral Society 20 to capacity. Through the Centre of the Earth 21. Miss Bob White 25.

PUNXSUTAWNEY.—OPERA HOUSE (C. W. Park, mgr.): East Lynne 11; S. R. O.; fine co.; audience pleased. For Her Father's Sake 14. Uncle Hezz 16; fair house and co. Gorden's Minstrels 18; good house and co. Weary Willie Walker 21. Sign of the Cross 23. The Burglar 26.

JEANNETTE.—BYERS' THEATRE (F. S. Byers, mgr.): Hilda Tucker co. 7-9 pleased good business. Plays: Tennessee's Pardner, The Dice of Death, and The Hand of Justice. The Handsome Cabman 18 disgusted fair sized audience. A Break for Liberty 21. A Dangerous Woman 28.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): Murray and Mack 14; medium business and performance. Washburn's Minstrels 15; entertained fair patronage. Buster Brown 16; play well staged; enjoyed by crowded house. Emma Bunting 25. At Cripple Creek 26. Howe's Pictures 28.

BRADFORD.—NEW BRADFORD THEATRE (Fred H. Marcille, mgr.): Mrs. Wiggs of the Cabbage Patch 18; good co.; packed house. Why Women Sin 21. The Heart of Maryland 22. The Burglar 25. Old Lavender 26. A Ragged Hero 27. The Village Parson 28. Peck's Bad Boy 30.

SHENANDOAH.—THEATRE (Arthur G. Snyder, mgr.): Through the Center of the Earth (return) 14 to over $600 house. Miss Bob White (return) 15; large and well pleased audience. Peck's Bad Boy 16; good business. Jolly Pathfinders 18-23; large audiences. Plays: Faust, A Fight for Millions, Three Musketeers.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): The Heart of Maryland 19; capable co. to large audience.——ITEM: Nothing booked for next two weeks. Manager Scott reports good attractions scarce, and he will have no others.

TITUSVILLE.—VERBECK THEATRE (Thomas L. Hobart, mgr.): Why Women Sin 15 pleased good house. Myers Stock co. 18-20 failed to appear. Under Southern Skies 22. Edward Harrigan in Old Lavender 23.

FRANKLIN.—OPERA HOUSE (M. Reis, mgr.): Pittsburgh Orchestra 19; excellent concert to large and fashionable audience. Young Tobe Hoxie 20; fair house; good satisfaction. Edward Harrigan in Old Lavender 21. Why Women Sin 22.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): Pittsburgh Dramatic co. 12; fine production of East Lynne. Gorton's Minstrels 16; first-class performance to packed house. The Heart of Maryland 21. The Fatal Wedding 26. The Village Parson 30.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, lessee and mgr.): Over Niagara Falls 16; large audience pelased. Stetson's U. T. C. 23. For Her Childfren's Sake 25. Conroy and Mack's Comedians Feb. 6.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): Great White Diamond 18; large and well pleased house. No Wedding Bells for Her 21. Stephen's Superb Minstrels 22. A Wayward Son 23. Irene Meyers co. 25-30.

MERCER.—ORR'S OPERA HOUSE (Charles T. Byers, mgr.): Ten Nights in a Bar Room 7; poor performance to small house. U. T. C. 13; fair performance to big house. The Sign of the Cross 21. Weary Willie Walker 26.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Quincy Adams Sawyer 9; good house; good co. Keystone Opera co. 13; fair house. The Game Keeper 20; large house; good co.

ASHLAND.—GRAND OPERA HOUSE (Richard J. Williams, mgr.): Miss Bob White 21; S. R. O.; performance very satisfactory. Game Keeper Feb. 1. A Royal Slave 6.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, mgr.): Miss Bob White 18; S. R. O. and gave satisfaction. Heart of Texas 19 to deservedly poor business. Carner Stock co. Feb. 1-6.

FREELAND.—GRAND OPERA HOUSE (J. J. McMennimen, mgr.): Peck's Bad Boy 15 pleased large audience. The Pierces 16; good business. Othello 30. The Royal Slave Feb. 8.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, mgr.): Two Little Waifs 18 pleased fair house. Mary Emerson in His Majesty and the Maid gave a fine performance 20 to enthusiastic house.

OLYPHANT.—F. M. OPERA HOUSE (Gibbons and Carbine, mgrs.): The Village Parson 5; fair house; good performance. Peck's Bad Boy 12; good house and performance. Huntley-Moore Stock co. 25-30.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, mgr.): Mary Emerson in His Majesty and the Maid (return) 12; fair house; excellent co. At Cripple Creek 15.

RENOVO.—KANE'S THEATRE (John T. Kane, mgr.; Joseph P. Kane, bus.-mgr.): Burke-McCann co. 4-9; crowded houses. The Burglar 18. The Heart of Texas 20.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Edward Harrigan in Old Lavender 9; fine performance; to a large audience. A Ragged Hero 22. Peck's Bad Boy 27.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): Gorton's Minstrels 20. Edwards Stock co. (return) 21-23. Uncle Hez 26.

DANVILLE.—OPERA HOUSE (F. C. Angle, mgr.): Hi Henry's Minstrels 11 pleased large house. Prince of Tatters 12; good house and co.

MOUNT CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): The Blondells in Through the Center of the Earth 13. Mammie Flemming 25-30.

LEWISBURG.—OPERA HOUSE (H. Eyer Spyker, mgr.): Fatal Wedding 22 canceled. Indian Maidens 25. Othello 30.

BELLEFONTE.—GARMAN'S OPERA HOUSE (William Garman, mgr.): A Texas Heart 21.

RHODE ISLAND.

PAWTUCKET.—KEITH'S: Pawtucket-Albee Stock co. (Charles Lovenberg, mgr.): The stock season opened with The Christian to S. R. O. week of 18, with the following cast: Albert Morrison, William H. Canfield, Everett Butterfield, J. Hammond Dailey, Walter Hill, C. B. Hawkins, Bartley McCullum, Henry Duggan, Willette Kershaw, Lisle Leigh, Anna L. Bates, Alice Donaldson, Lenora Kirwin, Helen Dodge, and Anna Hinckley. Week of 25: What Happened to Jones.

WESTERLY.—OPERA HOUSE (C. B. Bliven, mgr.): Roe Stock co. 11-16, performances good; business fair. Plays: The Fatal Marriage, The Day of Judgment, Man to Man, Dr. Jekyll and Mr. Hyde, The Scout's Revenge, Jesse James, The Indian, Dora Thorne, Resurrection, The Two Orphans. Sky Farm 18 was enjoyed by a good audience.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Harcourt Comedy co. 11-16 closed good week. A Runaway Wife 18 failed to draw; co. fair. William Faversham 19 delighted fine audience. Girls Will Be Girls 20 drew and pleased well. Fay Davis in Whitewashing Julia 25. Katherine Kidder 26-30.

RIVERPOINT.—THORNTON'S OPERA HOUSE (G. H. Thornton, mgr.): A Runaway Wife 19 gave good performance to [illegible] Missouri Girl Feb. 4.

WOONSOCKET.—[illegible] (Jack E. Golden, mgr.): Wife [illegible] fair business.

OPEN TIME

CORNING

New Opera House

At Corning, Iowa.

IN

Feb., March &

The [illegible] Priest 18; fair house. Giant's Causeway [illegible] Hearts 23. Keystone Dramatic co. 25-30.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, act. mgr.): Alphonse and Gaston 13 to a fair audience; pleased. Dora Thorne 14; poor show at popular prices. Gay Mr. Goldstein 19; fair performance to moderate business. Friend of the Family 21. Jefferson De Angelis 23.

SPARTANBURG.—GREENEWALD'S THEATRE (Max Greenewald, mgr.): Fast Mail 13; good business pleased. Billy Kersand's Minstrels 14; large but disappointed audience. A Texas Steer 20. Sadie Martinot 22. Ferguson Stock co. 25-30.

COLUMBIA.—THEATRE (Smithdeal and Brown, mgrs.): Creatore 14; first-class performance to a large and enthusiastic audience. A Texas Steer 19; fair performance; large house. The Toreador 21. Sadie Martinot 22. A Friend of the Family 25.

GREENVILLE.—GRAND OPERA HOUSE (B. F. Whitmire, mgr.): A Texas Steer 15; good co.; fair business. Edeall-Winthrope Stock co. 18-23.

FLORENCE.—AUDITORIUM (W. J. Wilkins, mgr.): The Fast Mail 15; performance good; crowded house.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, mgr.): Belle Gold co. in The Colorado Waif 15; full house; poor co. Peck's Bad Boy 22. Walker Whiteside 29.

YANKTON.—NEW YANKTON THEATRE (M. W. Jencks, mgr.): A Colorado Waif 19; fair house and co. Over Niagara Falls 23. Durno (magician) 26.

TENNESSEE.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, prop.): The Ferguson Stock co. 11-16. Plays: The Cowboy, The Gambler and the Lady, A Woman's Way, Down on the Farm, He Couldn't Marry Three, Sunny Tennessee, and That Awful Bad Boy; business fair. Denman Thompson in The Old Homestead was welcomed by S. R. O. house 18; just as entertaining as ever; good co. Jefferson De Angelis in The Toreador 19. Metropolitan Concert co. 20. Al. Wilson in The Prince of Tatters 22. A Texas Steer 26. William H. Crane 28. Mantill Opera co. 30.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, lessee and mgr.): Haverly's Minstrels 14; good business. The Cavalier drew well 15, 16. Helen Grantley in In the Palace of the King 18; good houses. Rose Melville 21. The Storks 22, 23. Blanche Walsh 25.——GRAND OPERA HOUSE (A. B. Morrison, mgr.): Hopkins' Stock co. in Christopher, Jr., 18-23; good co. Paul Revere 25.——AUDITORIUM (Benjamin M. Stainback, mgr.): Madame Patti Feb. 4.

NASHVILLE.—THE VENDOME (W. A. Sheets, mgr.): Howard Kyle in Rosemary 15, 16 pleased small houses. Sis Hopkins 19, 20; good co. and business. The Storks 21. Peck's Bad Boy 30.——GRAND OPERA HOUSE (Mrs. T. J. Boyle, mgr.): Boyle Stock co. in Dr. Keyll and Mr. Hyde 18-23; pleasing large houses. Mrs. Jack 25-30.——THE TABERNACLE: Adelina Patti Feb. 1.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): Jefferson De Angelis 18; large house; fair performance. Denman Thompson 19 pleased packed house. The Storks 20. A Prince of Tatters 23. A Texas Steer 25. West's Minstrels 26. William H. Crane 29.

JACKSON.—MARLOWE THEATRE (Woerner and Tuchfeld, mgrs.): The Burgomaster 11; pleasing performance; to S. R. O. The James Boys in Missouri 13 to topheavy house. The Cavalier 21. Blanche Walsh in Resurrection 26.

FAYETTEVILLE.—CITIZENS' OPERA HOUSE (J. M. Robertson, mgr.): Barlow and Wilson's Minstrels 15; ordinary performance; good audience. Hoyt's Comedy co. 26.

BRISTOL.—HARMELING OPERA HOUSE (Fowler and Taylor, mgrs.): Billy Kersand's Minstrels 18.

TEXAS.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; McMichaels, mgr.): The Eternal City 11 delighted big business; elaborately staged. West's Minstrels 12; fair business. David Harum 13; fair co. and house. Man to Man 15; light business. Blanche Walsh 16; packed house; fine performance. A Hot Old Time 20. Spotless Town 22. When Knighthood Was in Flower 23.——THE EMPIRE (Harry Corson Clarke, mgr.): Stock co. What Happened to Jones 11-16; business satisfactory; popular prices. Why Smith Left Home 18-23.——ITEM: The Empire, formerly the Grand, was opened under new management 11. Mr. Clarke's own co. will appear for the present.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): Edward Morgan in The Eternal City 12; matinee and night; banner business of season; splendid cast. David Harum 14; satisfactory; fair attendance. Blanche Walsh 17 canceled. Albert Taylor Stock co. (return) 17 in A Fool and His Money and A Southern Romance to satisfactory attendance. Thomas Dixon, Jr. (auspices Lyceum), 18. A Hot Old Time 21. Richard Golden in King Dodo 27. When Knighthood Was in Flower 30, 31.——EMPIRE OPERA HOUSE (M. E. Brady, mgr.): The Leroy Stock co. opened indefinite engagement 10, presenting first week A Thoroughbred and Who Was Guilty; satisfactory.

VICTORIA. — HAUSCHILD'S OPERA HOUSE (Gus H. Peters, mgr.): West's Minstrels 11; fair house and performance. Man to Man 14; house and performance satisfactory. Spotless Town 27. The Power Behind the Throne Feb. 1. Alphonse and Gaston 4. Rose Coghlan 6. Le Roy Stock co. 8-10. Lewis Morrison 15. The Parish Priest 20. Ed Raymond co. 22-27. Tasca and His Band 29.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, mgr.): David Harum pleased fair audience 12. West's Minstrels 13 drew a good house, giving general satisfaction. Blanche Walsh in The Resurrection 16 to capacity; great performance. Man to Man 17; big business; fair co. A Hot Old Time 19. When Knighthood Was in Flower 22.

TEXARKANA.—HARDIN OPERA HOUSE (J. M. Drake, mgr.): The Lilliputians 4; good house; excellent performance. Ted Faust's Minstrels 12; fine performance; good house. McIntyre and Heath 13; fair co.; light house. Black Patti 14; fair co.; topheavy house. Man to Man 20.

ABILENE.—LYCEUM THEATRE (W. Sanderson, mgr.): Gus Sun's Minstrels 1; good house and co; train late; curtain at 10.30. The Fatal Wedding 5 canceled. Maye Louise Algen co. 13-16; good houses; fair co. Plays: Camille, For Love and Honor, and Lady Audley's Secret. The Minister's Son 28.

DENISON.—OPERA HOUSE (M. L. Eppstein, mgr.): The Fatal Wedding 1; good house. The Burgomaster 4. The Royal Lilliputians 6. McIntyre and Heath 12; good house. Spotless Town 15. Katherine Willard in The Power Behind the Throne 20. Spooner Dramatic co. 21-23.

FORT WORTH.—GREENWALD'S OPERA HOUSE (Phil Greenwall, mgr.): McIntyre and Heath 11; fair business; pleasing entertainment. Spotless Town 12; small house; performance below the average. Blanche Walsh in Resurrection 13; big business. Eternal City 15, 16; full houses; performance pleasing.

CLARKSVILLE.—TRILLING OPERA HOUSE (C. O. Gaines, mgr.): The Little Homestead 4 to capacity; excellent performance. Black Patti Troubadous 13 to small business; very good show. Madam Redan 14; light business; fair performance.

M'KINNEY.—OPERA HOUSE (H. W. Warden, mgr.): Man to Man 2 failed to please small house. Circumstantial Evidence 6. Two Jolly Rovers 12; popular prices; light business. Irving French co. 25-27. Who, What, When Minstrels Feb. 3.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, mgr.): Leroy Stock co. 4, 5 to poor business and performance. A Little Homestead 7; fair audience; co. excellent. Elks' Minstrels (local) 12, 13. Ted E. Faust's Minstrels 15. Man to Man 18.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, mgr.): Man to Man 5; small house. McIntyre and Heath 7; good house. West's Minstrels 8 amused a good audience. Who, What, When Minstrels 13.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Man to Man 12; poor business. The Eternal City, with excellent cast, to S. R. O. 13. Blanche Walsh 14; big business.

MARSHALL.—OPERA HOUSE (Livingston and Dohmer, mgrs.): David Harum 14; S. R. O.; very satisfactory performance. Faust's Minstrels 16; good business; pleased audience. In Louisiana 20.

HONEY GROVE.—OPERA HOUSE (A. P. Henderson, mgr.): In Louisiana 14; good house; fair co. Madame Redan (Illusionist) 18; small house; fair. The Poor Mr. Rich 20. Irving French co. 28-30.

BONHAM.—OPERA HOUSE (V. Steger, mgr.): The Little Homestead 5 to good house; fair co. Black Patti 11. In Louisiana 13; fair house; co. good. Spotless Town 18; good advance sale.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): Man to Man 4; poor performance and business. McIntyre and Heath 8; excellent performance and good business. Faust's Minstrels 14.

WAXAHACHIE.—OPERA HOUSE (J. M. Cunby, mgr.): Algen Stock co. in Camille 4 failed to please. Circumstantial Evidence 8; good business and performance.

MEXIA.—OPERA HOUSE (I. H. Kamsler, mgr.): Sun and Flower in Circumstantial Evidence 7; co. good; fair business. L. M. Boyer in Who, What, When 19.

GAINESVILLE. — BROWN'S OPERA HOUSE (Fred Feasher, mgr.): Spotless Town 13; good co.; pleased. Katherine Willard in The Power Behind the Throne 18. David Harum 20.

DENTON.—WRIGHT'S OPERA HOUSE (Virgil Flow, mgr.): Circumstantial Evidence 4; good co. to capacity. Algen Stock co. 7-9; poor co.; bad business.

BRENHAM.—GRAND OPERA HOUSE (Alex. Simon, mgr.): The Rivals Feb. 2. A Life's Mistake 8. The Gay Mr. Goldstein 17.

CLEBURNE.—BROWN'S OPERA HOUSE (John C. Brown, mgr.): Circumstantial Evidence 19; performance good; light business.

HENDERSON.—OPERA HOUSE (De Lamar and Drubin, mgrs.): Who, What, When Minstrels 7; good house; poor performance. Dark 18-22.

TEMPLE.—EXCHANGE OPERA HOUSE (James Rudd, mgr.): Paul Gilmore in The Mummy and the Humming Bird 4; fine performance; to good business.

BELTON.—GRAND OPERA HOUSE (J. H. Head, mgr.): Two Married Men 5 failed to appear. Was She to Blame 7 failed to appear.

SHERMAN.—OPERA HOUSE (M. Sarazan, mgr.): Spotless Town 14; fair business; pleased.

SAN ANGELO.—OPERA HOUSE (Fred Gerber, mgr.): Algen Stock co. 25-28.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Spotless Town 16; very small audience.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): Dark 11-16.——GRAND THEATRE (Jones and Hammer, mgrs.): Maloney's Wedding 11-13; fair co. and business. Hello, Bill 14-16; packed houses and satisfied audiences.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Yon Yonson 21. For Mother's Sake Feb. 5. 'Way Down East 8. The Game Keeper 10. Gus Sun's Minstrels 24.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Marks Brothers Dramatic co. 18-23. Plays: The Duke's Daughter, Under Two Flags, Crimes of London, Three Musketeers, Mountain Queen, A Mother's Heart, Kathleen Mavourneen, The Little Minister; good co. Rockwell Dramatic co. Feb. 1-6. A Fatal Step 13.

BRATTLEBORO. — AUDITORIUM (George E. Fox, mgr.): Marion Francis co. 14-16, plays: The Burglar and the Waif, The Texas Girl, Little Miss Military, The Price of Shame; good business; fine co.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, mgr.): A Fatal Step Feb. 2. Boston Ladies' Symphony Orchestra 22.——KNIGHT OPERA HOUSE: Alonzo Hatch co. 29.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Hadley's Pictures 23. Marks Brothers 25-30. Howe's Pictures Feb. 3. A Fatal Step 16.

WOODSTOCK.—MUSIC HALL: His Busy Day 20.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Corbin Shields, mgr.): The Old Homestead 14; performance good; capacity business; season's record. Sadie Martinot in His Excellency, the Governor 16; business and performance fair. The Prince of Tatters 18; business poor; performance fair. Mantelli Grand Opera co. 21. The Runaways 23. Billy Kersand's Minstrels 26.——CRANBY THEATRE (Otto Wells, mgr.): The Way of the Transgressor 18-23; business and performance very good. His Brother's Crime 25-30.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee; Charles W. Rex, mgr.): The Princess Chic 14; splendid co. to large business. Sadie Martinot in His Excellency, the Governor 15; business and co. poor. A Prince of Tatters 19; fair co. and business.——BIJOU THEATRE (Jake Wells, mgr.): Charles I. McKee, bus.-mgr.): The Show Girl 18-23; good co. and business. The Way of the Transgressor 25-30.

ROANOKE.—ACADEMY OF MUSIC (Thomas Leath, lessee; Allen Jenkins, mgr.): Gay Mr. Goldstein 13 pleased fair audience. Sadie Martinot in His Excellency, the Governor 14; good performance; fair business. Denman Thompson 16; fine performance to full house. Billy Kersand 20. Al. H. Wilson in Prince of Tatters 21.

WINCHESTER.—THE AUDITORIUM (Harry L. Wood, mgr.): For Her Sake 8; good business; audience pleased. Hi Henry's Minstrels 11; S. R. O. Miss Bob White 28. Cripple Creek 29. New Fast Mail Feb. 1. Guy Brothers' Minstrels 5. Arizona 9.

HARRISONBURG.—ASSEMBY HALL (W. A. Braithwaite and Co., mgrs.): Virginia University Club in Miss Satan 18 gave an excellent entertainment to a highly appreciative audience. Fast Mail 30.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, mgr.): The Princess Chic 13; large house pleased; co. and production good. The Old Homestead 15; S. R. O.; delighted.

NEWPORT NEWS.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Madame Mantelle Concert co. 19; small audience pleased. Runaways 22. Billy Kersand 27. Prince of Pilsen 28.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, mgrs.): Kersand's Minstrels 21. Florodora 28.

WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): Foxy Grandpa 13, 14; good co., but play did not please patrons; fair business. Bonnie Brier Bush 15, 16; large business. 'Way Down East 19, 20. Patti 23.——AUDITORIUM (Harry C. Hayward, mgr.): Dark 10-16. Human Hearts 17, 18. Olympia Opera co. 19, 20.

TACOMA.—THEATRE (Calvin Heilig, mgr.): Florence Roberts in Zaza 9 to large houses. Foxy Grandpa 11 to good business. Richard Carvel 12 to most enthusiastic audience; business fair. A Chinese Honeymoon 15, 16; big success; best of the season.——LYCEUM (Dean B. Worley, mgr.): At Sandy Bottom 9, 10 to fair business.——ITEM: Patti 18 canceled.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Heilig and McCabe, lessees; R. J. Nixon mgr.): Andrew Robson in Richard Carvel 11; good house; fair performance. A Chinese Honeymoon 13; good house co.; excellent. 'Way Down East 21. Human Hearts 23.

NORTH YAKIMA.—LARSON'S THEATRE (E. Fournier, mgr.): Foxy Grandpa 12; good co.; poor business. The Chinese Honeymoon 16; very good co.; good business. Christian Science Lecture 18. Devil's Auction 25. Florence Roberts Feb. 6.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Franzheim, mgr.): Peggy from Paris 18; S. R. O. When Johnny Comes Marching Home 22. Stetson's U. T. C. 23. Florodora 25. Sign of the Cross 28. Herrmann 29. Burgomaster 30. Ezra Kendall Feb. 1.——GRAND OPERA HOUSE (Charles A. Feinler, mgr.): Aubrey Stock co. closed splendid week 11-16. Plays: Dangers of Paris, Deacon Brodie, The Deserted Wife, Money Mad, and Lost in New York. For Her Children's Sake 18-20; good business. Dare Devil Dorothy 21-23. A Working Girl's Wrongs 25-27. The Telephone Girl 28-30.

PARKERSBURG.—CAMDEN THEATRE (W. E. Kemery, mgr.): Charles Dalton in A Gentleman of France 18; good attraction; small house. When Johnny Comes Marching Home 21. Ezra Kendall 23. Herrmann 26. Sign of the Cross 27.——AUDITORIUM THEATRE (W. E. Kemery, mgr.): Bennett-Moulton co. 18-23. Plays: A Daughter of the People, Outcasts of Society; good attraction; big houses. Alphonse and Gaston 25. Isabel Irving in The Crisis 27. Wills Comedy co. 28-30.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): The Storks 13; excellent business; finished performance. A Gentleman of France 19; good business; excellent performance. Florodora 20. Ezra Kendall in The Vinegar Buyer 22. Lehr and Williams co. 25-30. Isabel Irving in The Crisis 28. The Telephone Girl Feb. 3. S. Miller Kent 4.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, mgr.): Lovers' Lane 12; good business. For Her Children's Sake 15; fair attraction and business. An Aristocratic Tramp 18; inferior co.; good business. French Folly Burlesque co. 23. Damon and Pythias 26. Mary Emerson Feb. 1. Too Proud to Beg 4. Miss Bob White 8.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Hello Bill 13; fair house; pleased. A Desperate Chance 14; packed house; co. fair. For Her Sake 15; good business pleased. Hi Henry Minstrels 19; large house; performance good. Washburn's Minstrels 21. White's Faust 27. At Cripple Creek 28. Miss Bob White 29.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (R. A. Farland, mgr.): Hello Bill 14; fair performance to poor house. Charles Dalton in A Gentleman of France 15; splendid production to S. R. O. Porter White in Faust 20. Florodora 21. Alphonse and Gaston 26. Sign of the Cross 30. Miss Bob White Feb. 1.

ST. MARYS.—AUDITORIUM (James A. Oldfield, mgr.): Young Tobe Hoxie Dec. 31; splendid performance; business good. Guy Brothers' Minstrels 12; performance good; business fair. Aristocratic Tramp 19; business and co. fair. Damon and Pythias 27. Miss Bob White Feb. 8. W. B. Paton in A Minister's Son Feb. 27.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Cutter Williams co. 18-23; opened to capacity in A Man of Mystery. Other plays: In the Eyes of the World, Dr. Jekyll and Mr. Hyde, The Rogue's Gallery, Camille, The Sleeping City, and Little Red Riding Hood; good business.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): Guy Brothers' Minstrels 16 pleased large house. For Her Sake 30. An Orphan's Prayer Feb. 6. Van Dyke-Eaton Stock co. 15-20.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joliffee, mgr.): Joe E. Sullivan in The Blackthorn 16 pleased large audience. Carrol Comedy co. 18-23. Plays: A Life's Mistake, Niobe, A Flaming Million; crowded houses; performances fair. Texas Steer 30.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, mgr.): Guy Brothers 14 to S. R. O. Conroy and Mack 18-23.——ITEM: Manager Barrack was seriously injured in gas explosion 8. He is still unable to leave his room.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, mgr.): Conroy and Mack 14-16; good performance and business. The Telephone Girl 18; performance satisfactory; business good.

WISCONSIN.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, mgr.): Eight Bells 12; good house; satisfactory performance. Imperial Stock co. 18-23 opened in Knobs o' Tennessee to full house. Under Two Flags Feb. 1. Foxy Grandpa 6. Gorton's Minstrels 9. Over Niagara Falls 13. Prince of Pilsen 25.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): In the Palace of the King 13 to very poor business; fair performance. Bostonians 16; packed house; fine performance. Under Two Flags 19. The Elevator (local) 22. Papa's Boy 27. Sultan of Sulu 3. J. H. Stoddard in The Bonny Briar Bush 13.

LANCASTER.—REED'S OPERA HOUSE (V. L. Showalter, mgr.): Durno (magician) 18 pleased good house. A Scrap of Paper (local) 22.——ITEMS: Reed's Opera House will be closed 23 for a week or two to make some needed fire reforms.—City Opera House condemned and will not be opened again for theatrical purposes.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): The Flints (hypnotists) 11-13 amused fair houses. The Wizard of Oz 16; good business; capable co.; S. R. O. Hearts of Oak 17; fully appreciated by fair house. Daniel Sully 20. Himmelein Stock co. 24-30.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): The Wizard of Oz 12; crowded house; good performance. Bostonians 13; good house; gave general satisfaction. The Silver Slipper 21. The Isle of Spice 23.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Coon Hollow 13 pleased a good house. Kilties' Band 16; two performances to full houses; best of satisfaction. A Man from Sweden 21. Sag Harbor 27. Dan Sully 28.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, mgr.): The Wizard of Oz 15; co. fair; house good. In the Palace of the King 18; co. good; house poor. The Silver Slipper 22. Erik of Sweden Feb. 3. Eben Holden 6. Foxy Grandpa 11.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): The Wizard of Oz 14 to a $1,000 audience; big hit; 600 turned away. The Isle of Spice 23.

RHINELANDER.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): The Little Christian 9 to fair business. A Romance of Coon Hollow 12. The Man from Sweden 14.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): The Man from Sweden 10; full house. The Wizard of Oz 13; S. R. O. The Silver Slipper 19; S. R. O. Isle of Spice 21.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, mgr.): Durno 20. Eben Holden Feb. 5.

LACROSSE.—THEATRE (J. Stras, mgr.): The Bostonians 14; large and well pleased house. Marie Cahill 18; big business.

NEENAH.—THEATRE (Jack Hoeffler, mgr.): The Man from Sweden 11 pleased good audience. Dark 12-31.

APPLETON.—THEATRE CO. (J. A. Hawes, mgr.): In the Palace of a King 14 pleased good audience. Plays: The Silver Slipper 20.

SUPERIOR.—GRAND OPERA HOUSE: Silver Slipper 11. A Romance of Coon Hollow 14. Kilties' Band 15. Foxy Grandpa 22. Bostonians 25.

BARABOO.—GRAND OPERA HOUSE (F. E. Shults, mgr.): Holden Comedy co. 8-10.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Durno 19; fair business. Ole Olson 20.

WAUPACA.—CITY OPERA HOUSE (Walter Secor, mgr.): Resurrection 23.

WYOMING.

RAWLINS.—OPERA HOUSE (T. H. Frew, mgr.): A Stranger in London 13 failed to appear. A Trip to Chinatown 25. Errington Comedy co. Feb. 1-3.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE (F. H. Kormann, mgr.): George H. Summers Stock co. 11-13. Plays: True Irish Hearts, A Wife's Honor, East Lynne, and Rip Van Winkle; light business; pleased. Tom Marks Stock co. 18-23; good business; satisfaction. Plays: The Red Cross Nurse, Just Before Dawn, Resurrection, An Irish Artist, The Little Minister, The Defaulter, The Beauty Doctor 28. Holty-Tolty Feb. 2. Under Southern Skies 6. Wilcour Opera co. 12, 13. Francis Wilson in Erminie 20.——LONDON OPERA HOUSE (Alex. Harvey, mgr.): Innocent Maids Burlesque co. 22, 23. Quaker Vaudeville co. 25-30.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Stacey, mgr.): Summer's Stock co. 7-9; good co. to poor business. Plays: Rip Van Winkle, True Irish Hearts, and The Black Flag. Tom Marks co. 11-16 to large business. Plays: Red Cross Nurse, Just Before Dawn, Resurrection, The Irish Artist, The Little Minister, The Defaulter. Robert Mantell 21. Holty-Tolty Feb. 1.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, mgr.): Dark.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Marks Brothers 4-16; successful two weeks to crowded houses. Plays: The Irish Hero, A Mystery Revealed, His Mother's Vindication, Larry Grogan's Promotion, The Black Flag, A Woman's Revenge, Dublin Dan, The Pride of the Army, East Lynne, The Innocent Maids 19. A Thoroughbred Tramp Feb. 1.

VANCOUVER, B. C.—OPERA HOUSE (E. R. Ricketts, mgr.): Bonnie Brier Bush 8, 9; splendid performances to S. R. O. 'Way Down East 11; poor show to small business. Marie Wainwright in Twelfth Night 13; good performance; pleased. Adelina Patti 16. Lost River 19. Are You a Mason 27.——PEOPLE'S THEATRE (Carl Berch, mgr.): Larry Aroon 11-16 filled the house.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Rebecca Warren in Tess of the D'Urbervilles 27, 28. Sir Henry Irving 29, 30.——GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): New York Day by Day 14-16 pleased well filled houses. The Price of Honor 18-20; good performance and business.——ITEM: Local amateurs are rehearsing Mikado, which they present in February.

BELLEVILLE, ONT.—CARMAN OPERA HOUSE (S. E. Carman, mgr.): Robert Mantell in The Light of Other Days 5; finished production to good business.——ITEM: A new and modern steam heating plant and modern convenience have been placed in the Carman, making it one of the coziest theatres, for both public and profession, in Ontario.

SHERBROOKE, QUE.—CLEMENT THEATRE (E. Mortimer Shuter, mgr.): Politic Dramatic co. 13; excellent performance to S. R. O. Jerry from Kerry 6; good co. and business. The Fortune Teller 14 pleased crowded house. Borden Dramatic co. 18; good co.; S. R. O.

GALT, ONT.—SCOTT'S OPERA HOUSE (J. D. Egan, mgr.): Sweet Clover 7 to fair house; good performance. The Roses' Carnival (local) 15. Robert Mantell in The Light of Other Days 19 to fair house; satisfactory performance. Scottish Concert co. 26.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): W. R. Dalley Stock co. 12-18 in At Piney Ridge, Shadows of a Great City, In Missouri, Taken from Life; business continues good; fine performances. The New South 21-23.

ORILLIA, ONT.—OPERA HOUSE (Robbins and Thompson, mgrs.): Boston Ladies' Symphony Orchestra 14 pleased capacity. Lavette Brothers 28. Patten and Perry in Jerry from Kerry Feb. 11. A Ragged Hero 16. Leland T. Powers 26.

KINGSTON, ONT.—GRAND OPERA HOUSE (W. C. Martin, mgr.): Robert B. Mantell in The Light of Other Days 6 pleased a crowded house. For Her Children's Sake 7; good co. and house. The Price of Honor 21.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): House Dark week 11-16. Robert Mantell in The Light of Other Days 23. Tom Marks Dramatic co. 25-30.

GUELPH, ONT.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): Sweet Clover 6; big business. Robert Mantell in The Light of Other Days 18; crowded house. Summers Stock co. 25-27.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Preston, mgr.): New York Day by Day 11-13; good business. The Power of the Cross 18-20; good houses. Deserted at the Altar 25-27.

Good News for High Livers with Bad Livers

FRENCH LICK
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GOSSIP.

"Bud" Woodthorpe, N. C. Goodwin's stage-manager, was married to Lydia Thompson's daughter, Zeffie Tilbury, now with Viola Allen, on Jan. 17, in Toledo, Ohio.

Ada Rehan and Otis Skinner may appear in London next Summer in The School for Scandal and The Taming of the Shrew.

Rehearsals of A Doll's House, which Frances Hamilton is to appear in at the Manhattan Theatre, Feb. 2, were begun last Wednesday.

A Japanese Nightingale, Anna Held, and Ethel Barrymore were compelled to close until further notice last week.

William Devere, remembered for his quaint book of verses and for his parts in the Hoyt plays, is dangerously ill. He will have a benefit at Tammany Hall, Feb. 17.

Frank Moulan, of Henry W. Savage's Sultan of Sulu company, refused to go on for the Wednesday matinee performance in Lincoln, Neb., and was fined a half week's salary.

W. W. Potts will finish the season in advance of New York Day by Day.

Nora Dunblane retired from the cast of The Worst Woman in London last Saturday night.

Frank Powell, who has been playing Lieutenant Edgar Ferry in The Cavalier company, has closed and is now on a short hunting expedition in Northern Canada.

Mason and Reed's Comedy company includes E. A. Mason, Sam T. Reed, J. A. White, W. B. Johnson, William H. Crocker, Lotta Penn, Jessie Hopper, and Mazie Wilcox.

AMATEUR NOTES.

The Strollers presented Three Hats Jan. 8 at the University in Columbus, O., with great success. Three Hats is a popular old French farce, Englished and expurgated by Arthur Shirley. It is a capital thing for amateurs, as the cast is not long, and there is only one set. The entire auditorium was filled with an appreciative audience of friends and acquaintances of the young actors of the Ohio State University. Jack Mulree, who rehearsed the production, played the part of the old man whose temporary fall from grace sets in motion the incident that makes up the farce. William Cockley was the good natured friend who gets all the trouble. Charles Durand used a fine brogue as an Irish lover. Dibbs was well played by Edward Armsbuster. The character part was taken by Don P. Mills, who distinguished himself. Florence Welling, Mignon Poste, Edna Dugan, and Eva Barnhill won much applause.

On Jan. 22 My Awful Dad will be produced by the Metropolitan Dramatic company, composed of some of the best known young men and women of the Bronx, at Ebling's Casino, under the direction of William B. Mott. The parts will be played by Ivan Schelegel, William Mott, Edward Eckard, W. B. Massey, Edward Musie, Edward Schenck, Adelia Hunter, Daisy Newman, Maud Leubhuse, May Kelly, Katherine Larkin, and Daisy Cromwell.

Washington Camp No. 26, Patriotic Order of Sons of America, will present Uncle Rube at Ebling's Casino Jan. 18.

Alice in Polarland, a comic opera, was produced Jan. 11 in Mercantile Hall, Philadelphia, by the Balbaxoo Club. Forty-three young men were in the cast and chorus, and no women, the young men playing all the parts. The opera was written by Charles Edwin Fox and Jerome J. Rothschild, members of the club. The following members were in the cast: Simon Schweizer, Isma Pulaski, Jerome J. Rothschild, Arthur Hauff, William Axelrad, Alfred B. Levy, Harry S. Kahn, Herman Fernberger, Alvin Baum-Garten, Samuel Fernberger. In the chorus were: Irvin L. Stone, Milton T. Wolf, Leo J. Weinman, William Axelrad, Alfred B. Levy, Harry Weinberger, Irving Horn, Harry Axelrad, Alfred Heilbron, Louis Rothschild, Charles Stern, Harry Wieder, Harry S. Kahn, Lionel Friedman, Elias Pulaski, Samuel Axelrad, Morton Lazarus, Milton Bernheim, Lester Roppaner, Harry Myers, Arthur Stern, Emil Rothschild, Horace Reis, Herbert Elias, Julius Bloch, Bertram Blumenthal, Leon Rosenblatt, Harry Gelb, Joseph Cole, Ben Salsburg.

The Swedish Theatrical Society, of Boston, produced The Fooled Suitors, a comedy in four acts, from the Swedish De Lurade Friarne, in the Dudley Street Opera House, Boston Highlands, Saturday evening, Jan. 9. The comedy is a great favorite in Sweden, and it was well played in Boston by A. W. Erickson, Oscar Stromberg, Axel Fern, Anna Erickson, Marie L. Sundborg, Robert Westerlund, Hugo Hulten, J. Mortinson, E. Rosander, Tora Torblad, Lotten Olson, Andrew A. Sundborg, and J. Mortinson. Of these, Mrs. Erickson, Miss Sundborg, Miss Olson, Miss Tornblad, Oscar Stromberg, and A. W. Erickson, are perhaps the best known as amateur actors among the people of their race in Boston and vicinity. They have taken part in a number of performances the past few years.

On Feb. 1 Robert A. Barnet's new play, Cinderella and the Prince; or, The Castle of Heart's Desire, will be produced at the Tremont Theatre, Boston, with the Cadet Boys in the cast, which follows: Prince, F. A. Henderson; Santa Claus, T. L. Drew; Robinson Crusoe, T. E. Stutson; Man Friday, W. B. C. Fox; Saturday, H. V. Thayer; Big Bear, E. C. Stone; Medium Bear, F. A. Kelly; Little Bear, W. E. Anderton; Cinderella, R. F. Bolles; Golden Hair, J. S. Chipman; Titania, A. T. Beatey; Gladys, C. G. Howes; Minnie, F. J. Kovach; Lily White, A. A. Highlands; Roseleaf, W. J. Osborn; Peachblow, E. M. Brush; Bluebell, P. E. Coyle; Dewdrop, H. W. Soule; Old Scrooge, F. L. Joy.

A company of young society women in Boston will give a vaudeville entertainment in Union Hall, Brookline, Mass., Jan. 22, to raise funds for Brookline Charities. The event is in the capable keeping of Miss Rotch and Miss Chapman, well-known amateurs. The patronesses are Mrs. Henry P. Briggs, Mrs. Walter Channing, Mrs. G. H. Chapman, Mrs. N. H. Crocker, Miss Martha Edgerly, Mrs. Horace W. Fuller, Mrs. C. P. Greenough, Miss Augusta Lamb, Mrs. Thatcher Loring, Mrs. J. W. Post, Mrs. William Rotch, Mrs. P. C. Severance, Mrs. Horace Shepard, and Sarah Train.

The operetta, A Copper Complication, was given by an amateur company of young women of Brighton, Allston, and Brookline, in Potter Hall, New Century Building, Boston, Mass., Jan. 9, under the auspices of the Brighthelmstone Club, of Brighton and Allston. It was a performance that would have been creditable to some professionals. A large audience of society folk was present. The operetta deals with the years to come, in 1950, and was given under the stage direction of Miss Crowley, and Miss Daniels directed the orchestra. There were fifty pretty girls in bright costumes in it—in every sense, Beatrice Bird playing the principal role, Carlos, Prince Poppendorf, to perfection. Frances Merrill and Gladys Gibbs were excellent in their attendant-upon-Prince-Poppendorf parts, while Miller Goodwin, as a retired organ grinder, won much applause, and Helen Mathews, as a robber chief, made a positive hit. Other parts were ably sustained by Rebecca Hooper, Alice M. Wyman, Theodora Clapp, Lucy Clapp, Grace Newcomb, Bertha Fogarty, Carolyn L. White, Teresa O'L. Crowley, Mabel Williams, Gertrude Laubham, Lemira French, Florence Russell, Magdalene Dickerson, Esther Williams, Anna Waite, Marie Applebee, Cynthia Lynch, Thalia Marion, Gladys Smith, Elsie Pike, and Geraldine Blaze. There was a chorus of fifty pretty Spanish girls—the fifty alluded to above. Orma Richardson and Lucy Lynch gave delightful solo dances. The scenery was very pretty. There was a dance after the opera in Howe Hall. Rebecca L. Hooper wrote the book; the music and songs were by Mabel W. Daniels. The performance had to be repeated on the nights of Jan. 11 and 12.

The Emerald of Peru, an extravaganza in three acts, was played by a soldier cast from the Bachelor Club, an organization made up from all branches of the United States Army, last Saturday night in the auditorium of the Y. M. C. A. Building at Governor's Island. It was written by Clarence P. Crane, of the United States Army Hospital Corps, and was given for the benefit of the Eighth United States Infantry Athletic Association. It was a great success for all concerned.

The Amateur Comedy Club gave its first informal afternoon of the season, Jan. 15, in the parlors of Carnegie Hall. The following were on the Reception Committee: Mrs. Hilbourne L. Roosevelt, Dorothy Roosevelt, Mrs. Charles H. Voorhees, Constance Pratt, Elizabeth Masten, Effie Waddington, Eleanor Crosby, Jean Hancy, and Kate Richardson.

The alumnae of Barnard College are, on Feb. 4, 5 and 6, to play for charity in the Brinckerhoff Theatre, Robert Louis Stevenson's Macaire, and a translation of a fifteen century comedy, Maitre Patelin, by Evelyn Osborne and Elinor Endicott.

On Jan. 25 Love in a Tangle will be produced in Lincoln Hall, Chicago, for the benefit of the Policlinic Hospital, with this cast: Wallace Fairchild, W. P. Linneen; Edward Chester, Holway Atkinson; Mrs. Peyton Chester, Mrs. Carleton McCulloch; Eleanor, Mrs. Harold Crane; "Paddy," her sister, Miss Octavia Roberts; Nicholas Patoff, Joseph de Stuelckt; Jack Mitchell, Hyatt Cox; Vera, Miss Anne Walker; Gibson, the butler, Howard O. Bliven. After the play, a dance, with the following committee: Mrs. Albert Erskine, Mrs. Stewart Patterson, Mrs. James Keeley, Mrs. Harold Crane, Mrs. Ernest Noyes, Mrs. John Sheppard Stone, Julie Manierre, Arria Cotton, Winifred Barrett, Fanny Caruthers, Margaret Grover, Pauline Kohlsaat, Ethel Kerfoot, Ethel Mason, Edna Owsley, Margaret Root, Edith Rogers, Agnes Street, and Marion Smith.

On Jan. 20 the Lake Forest University Dramatic Club will play David Garrick at the Louis Durand Art Institute. C. W. Diver will be the David, Junia Smith the Ada Ingot, while other parts will be intrusted to William Ross and T. E. Gamble.

The Winter Club produced W. S. Gilbert's Tom Cobb, Jan. 16, with the following excellent cast: Colonel O'Flipp, an Irish adventurer, Henry Rumsey; Tom Cobb, young surgeon, L. F. Sennett; Whipple, young surgeon, F. H. Gade; Matilda O'Flipp, the daughter, Mrs. G. W. Cobb; Mr. Effingham, S. S. Durand; Mrs. Effingham, Mrs. W. H. Hubbard; Belstrode Effingham, A. H. Granger; Caroline, Annie Cobb; Biddie, Mrs. F. H. Gade; Footman, Henry Watson.

The University of Minnesota Dramatic Club, having just completed a tour of the Northwest in One Night Only, will begin rehearsals of Everyman, under the direction of Charles M. Holt.

An amateur production of Victor Herbert's The Singing Girl will be made soon in Wheeling, W. Va. Gertrude Claire Duffey will appear in the soubrette role.

Friday night, Jan. 29, the Comedy Club will produce two one-act plays at the Lenox Avenue Unitarian Church, West One Hundred and Twenty-first Street. The plays will be In Honor Bound and An Economical Boomerang.

The Triangle Club, the Princeton College Dramatic Organization, will be produced in New York, Boston, Chicago, and Philadelphia in the Spring. H. T. Burt is the author of it, and K. S. Clarke the composer of its music.

Half a hundred young society women gave a minstrel and vaudeville entertainment in the Academy of Music, Philadelphia, Jan. 21. Every part of the Academy was filled with a fashionable audience. The principal performers were: Irene Winstock, interlocutor; Misses Rosenbluth, Gross, Oppenheimer, Hoffman, Doane and Mrs. Benjamin Beeswald, end men. It was a great success.

THE ELKS.

Chillicothe Lodge, B. P. O. E., No. 52, of Chillicothe, O., entertained at the Armory Jan. 5 with a ladies' social session.

Lodge No. 448, of Cambridge, Ohio, gave a reception and entertainment New Year's day to about 1000 of their friends.

Manistee (Mich.) Lodge, No. 250, held their social session Dec. 31 and entertained their ladies Jan. 1 with an excellent programme.

A new lodge, called Dowagia Lodge, No. 889, was instituted at Dowagia, Mich. Kalamazoo Lodge, No. 50, supervised a large banquet, at which were over 300 visitors. The new lodge starts with 103 members, and W. T. Leckie, manager of the Beckwith Memorial Theatre, as exalted ruler.

Local No. 79, of Birmingham, Ala., are arranging to have a great State reunion, to be held in Birmingham in April. Very elaborate preparations are being made, and it promises to be attended with the usual success of this organization's enterprises.

The Springfield, Ill., Lodge of Elks has leased the residence property at the corner of Fifth street and Capitol Avenue for a period of five years. They intend to remodel the place, by expending about $4,000, and make it one of the most beautiful club houses in the city. A hearty welcome is extended to all visiting Elks.

The Elks' Building at Sioux Falls was badly damaged by fire, smoke and water Jan. 4.

Fred C. Robinson, of Dubuque, Ia., who claims to be the smallest Elk in the United States, has announced his candidacy for the Grand Secretaryship of the order.

B. P. O. E., No. 375, Mason City, Ia., held their annual reception for members and their visiting friends on New Year's Day, and were at home to over four hundred guests.

The Valparaiso, Ind., Lodge, No. 500, will dedicate their new house, corner Lafayette and Main Streets, Jan. 28. The building is a handsome structure, and the appointments and furnishings are very fine.

MATTERS OF FACT.

Manager Winnett's Canadian tour has been a successful one, and return dates have been booked for New York Day by Day next season. Two companies will tour the United States next year. Three new attractions will be booked also by Mr. Winnett for 1904-1905. They are Dens and Palaces, Slaves of Fortuna, and The Winnett Stock company. The Winnetts are located in the Knickerbocker Theatre Building, Suite 508, 509, 1402 Broadway. A branch office will be opened in Chicago, Ill., in the Spring, and one in London in May. T. H. Winnett still retains his play bureau at the New York office.

Edwin Mordant and Ola Humphrey last week closed the season of their production of Theodore Kremer's play, Buried at Sea. It had been impossible to secure advantageous, consecutive time, and rather than play one-night stands they decided to close. Mr. Mordant and Miss Humphrey have several offers of first-class theatres for high-class stock productions, and are arranging to open in a nearby city early in February.

Edwin H. Flagg, the Chicago scenic artist, has leased the New Rapides Theatre, at Alexandria, La., for two years. Mr. Flagg will continue his scenic business, as he has loft room, 70 feet high, and every necessary facility for a first-class studio and the means of turning out work quickly.

Some drops and set pieces in first-class condition are wanted by Dan Purnell, 279 West 119th Street, this city.

A musical comedy or comedy drama with a good star part for singing and dancing soubrette is wanted by G. F. Mayo, 498 Seventh Avenue, New York, who has the cash and the star.

Owing to the closing of the Wormwood show, L. D. Proctor has taken to repertoire, and is now in advance of the King Dramatic company.

Ira Swisher, formerly of Murray and Swisher, has taken the lease of the Gennett Theatre, Richmond, Ind., for a term of years, commencing Sept. 1, 1904. The theatre will be completely remodeled and made over during the Summer period. Time already booked for 1904-1905 must be renewed by Manager Swisher. Recent electric lines, built to run into the city and others about to be constructed, will increase its drawing population about 25,000.

Business has been good at Maysville, Ky., where H. L. Hamilton manages Washington Opera House. He has some open time for the balance of this season.

Wagner's wonderful opera, Parsifal, has been transferred to the stereopticon, and complete lectures with the pictures and incidental Parsifal music are being offered to lecturers as well as for repertoire companies by the Parsifal Picture and Lecture Company, Room 511, 1402 Broadway.

Dave Morris has been playing 'Rastus in In Louisiana all this season.

S. S. Nail, acting manager, last week wired THE MIRROR from Akron, O.: "Daniel Sully in The Chief Justice, played here to a large house. Play and production excellent."

The record breaking of the gallery at the New Masonic Theatre, Louisville, was won by Leon Herrmann the opening night of his week's engagement there. At 7.30 a. m. the police stopped the sale of tickets. It was the largest house since the theatre opened.

Sallie Stembler, a clever singing comedienne, will be at liberty after Jan. 23 and invites offers. Her address is 2 St. Nicholas Terrace.

The Boston Ideal Opera company wants a first-class operatic comedian with a repertoire, willing to work for a reasonable salary. Applicants should address M. A. Moseley, as per route.

The Eben Holden company having closed its tour, Managers Wildes and Clancy give notice that all time is canceled.

Manager C. A. Cover, of the Masonic Theatre, Covington, Va., plays but one attraction a week. He has open time in February and March.

An attraction playing popular priced theatres wants a backer to buy a third interest. Address Manager, 1035 Chapline Street, Wheeling, W. Va.

A Copper Complication and The Court of Hearts, comic operas suitable for amateurs, book by Rebecca L. Hooper and music by Mabel W. Daniels, have been given with great success in Boston, Brooklyn, and other cities. They were originally presented at Ratcliffe College before large audiences. The press and musical papers over the country have been loud in their praise.

Eugene A. Whyte has removed to Suite 208, 1402 Broadway, where, having recovered from his severe illness, he will meet his old patrons.

Izetta Jewell closed her engagement with the Paul Revere company on Jan. 23. She received strong press indorsement for her work as Elizabeth Meade in Boston and Washington and New York, where she appeared with this company.

Rowland and Clifford closed their "B" Niagara company Jan. 16 at Rochester, Pa. They will reorganize Feb. 15, and send the attraction South for a Spring tour.

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